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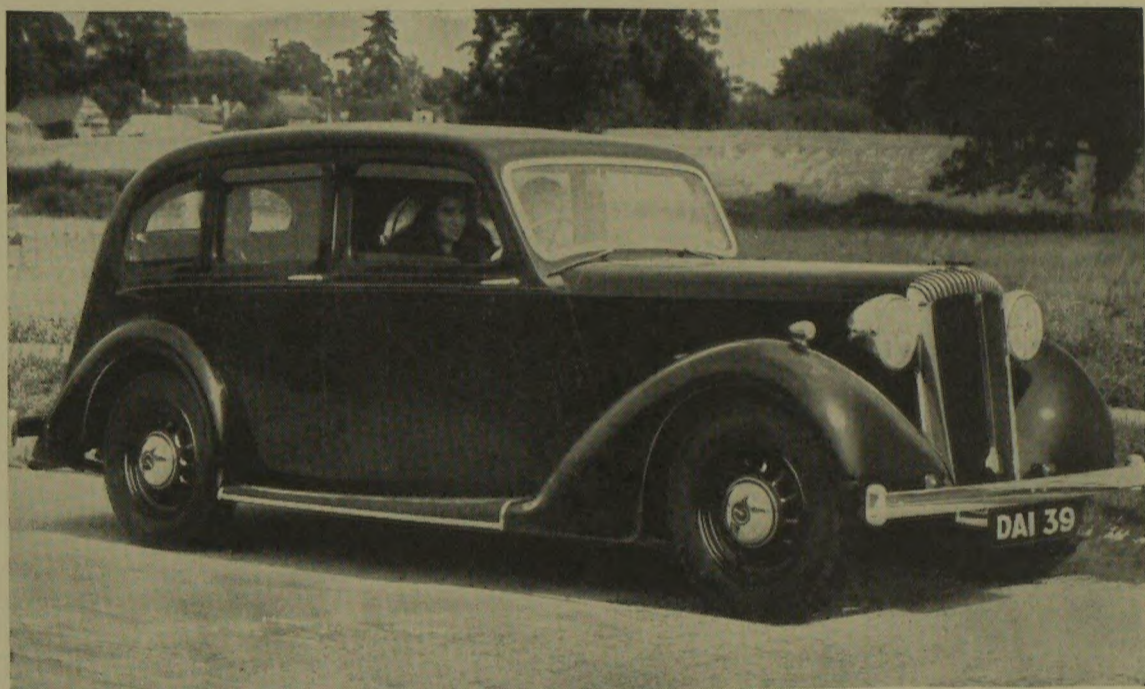
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SATURDAY, NOVEMBER 5, 1938.



THE ROYAL GOVERNOR-GENERAL DESIGNATE OF AUSTRALIA AND HIS FAMILY.

IT was announced on October 25 that the King had approved the appointment of his brother, the Duke of Kent, as Governor-General of Australia, to succeed Lord Gowrie in November, 1939. The Duke will be the first Royal Governor-General of the Commonwealth, and is the first member of the Royal Family appointed a Governor-General under the Statute of Westminster, which provides that such appointments be made on the recommendation of the Premier of the particular Dominion, instead of on that of the Home Government, as formerly. The Duchess of Kent will accompany the Duke to Australia, and probably they will take their children, but this latter question, it was stated, had not been definitely decided. The news of the appointment was received by Australians with delight, which was expressed by the Commonwealth Prime Minister, Mr. Lyons, in making the announcement. "In Australia," he said, "the Duke and Duchess of Kent will serve as an additional bond

[Continued opposite.]



T.R.H. THE DUKE AND DUCHESS OF KENT, PRINCE EDWARD, AND PRINCESS ALEXANDRA.

between this country and the United Kingdom. We shall... do our utmost to make their sojourn among us a period of great happiness." The Leader of the Opposition, Mr. Curtin (Labour), declared: "I am sure that the warm-hearted people of Australia will give a most cordial welcome to their Royal Highnesses." The Duke himself said recently: "My wife and I will be pleased and proud to go to Australia next year," at the same time thanking Mr. Churchill for a speech in which he had described the appointment as "a master-stroke in Imperial policy." In 1934 the Duke made a long tour in South Africa, and previously he had toured South America with the Duke of Windsor. He is now thirty-five. His experience includes fourteen years in the Navy and work in the Foreign Office and the Home Office. His marriage to Princess Marina of Greece took place on November 29, 1934. Prince Edward was born on October 9, 1935, and Princess Alexandra on Christmas Day, 1936.



By ARTHUR BRYANT.

PASSING down the southern fringe of the Park this morning, where the great houses of Victorian Knightsbridge look over the trees to Rotten Row, I saw a glint of silver and blaze of scarlet coming towards me through the wonted stream of hurrying cars and taxis. It was the Life Guards. They came with the pace and colour of the past—leisure and brightness out of the vast spaces of English history, horses and men going about a traditional business with a pride that seemed as remote from the scurrying modern world through which they passed as the distant ride of the planets in the night sky. They seemed to have no part in the crowded, mechanical vulgarity of modern life. Nor did the throng of passers-by, enthralled by the thousand-and-one needs and distractions of the transient hour, seem so much as aware of them: they went by with preoccupied or lowered eyes that never saw the gleaming emblems and standards that came out of the sun-enchanted autumn haze to meet them. They took them for granted as though they were not there, as they took the clouds in the heavens for granted and the trees and flowers in the Park. Yet, when I come to think of it, that momentary glimpse of horsemen seen amidst the Saturday morning traffic has been by far the most remarkable thing that has happened to me to-day. And if they had but been conscious of it, it must have been so to ninety-nine out of a hundred of those who saw it also.

For what was it I had seen? A piece of antiquated mumming? An absurdity of bowing and scraping pageantry that we have long ago outgrown? A waste of public money on an idle ceremony that can yield no possible commercial return? Yes—and no. Antiquated the sight that met our eyes was: I do not know in what respects the uniforms and accoutrement of the King's bodyguard has changed since the days of, say, the Duke of Wellington, who was born in 1769, but I fancy not much. It has certainly not changed more than the tiniest degree in comparison with the dress of the ordinary citizen or the objects of everyday life. But if mumming and pageantry have any part in modern existence—and the millions gathered from and squandered by the film industry seem to suggest that it has—there is no denying the quality of the show accorded to us. No show that Mr. C. B. Cochran has ever put on the stage, no Hollywood super-production has ever come anywhere near the perfection of detail and ceremonial drill displayed year in and year out as a matter of course by the regiments of the British Household Troops. Theirs is a quality and a style that our entertainment industry has never been able to approach, though

it squanders an emperor's ransom each week to catch the sixpences of myriads of factory girls seeking on a shadow screen for all the quality and style that is denied them in their own disinherited lives. Here is glamour with a big G more universal in its appeal than Garbo's loveliest gesture or Dietrich's sweetest glance.

The lover and his lass
Beneath the hawthorn lying
Have heard the soldiers pass,
And both are sighing.

Only because we take it for granted, as we take the rising and going down of the sun, do we miss the many-splendoured thing.

And that idle ceremony that is enacted day by day throughout all the unheeding years, what is it?

the Household Troops bear so proudly—brilliant uniform, formal flourish and studied gesture? The intellectuals who form our taste from the salons of Bloomsbury with well-printed text-books and weekly journals proffer no answer but a contemptuous silence. Coronation ballyhoo, we are left to infer, is indigenous to the Lower Fifth mentality of Wellington Barracks and martial Knightsbridge.

But that is where the intellectuals are wrong, as these are in so many other matters that affect the lives of men and women. For the greatness and well-being of a country there is a price to be paid, and it is as well to remember that it is a high one. For if once its citizens forget that elementary law of all existence, and the tribute they owe for wealth and power and empire ceases to be paid, that nation's

hour is past: the kingdom is divided and its inheritance given to the Medes and Persians. The existence of an endowed intellectual and, to use a horrid word, parasite class living the higher life in luxury flats is not had without the payment of tribute. For many generations we in this complex and highly organised community of ours have paid our tribute by proxy. The tradition that the Guards embody is that of those who pay the nation's tribute. Its colours and proud ceremonies, its marches and emblazoned emblems, represent, when all is said and done, but one thing—the memory of past sacrifice. Like the little army of mercenaries of which the regiments of the Household Troops are the flower, it has always been their pride that they bore uncom-

plaining whatever burden the necessities of their country imposed on them—

These in the day when heaven was falling,
The hour when earth's foundations fled,
Followed their mercenary calling
And took their wages and are dead.

There is not a historic memory that their pageantry evokes which is not of suffering—of wounds, death, grim endurance in the face of destruction, often of annihilation in the place of duty. Their honours and privileges commemorate not what their predecessors won for themselves but what they lost that their country might live. No uniform could be too bright, no pageantry too splendid to commemorate that lovely and communal sacrifice, not of the prince or statesman who makes wars, but of the soldier who uncomplainingly endures them—

Who doomed to go in company with Pain,
And Fear and Bloodshed, miserable train,
Turns his necessity to glorious gain.

It is that which makes for those who have eyes to see the passing spectacle of the King's Guards so beautiful a sight.



THE OFFICIAL RESIDENCE OF THE DUKE OF KENT DURING HIS TERM OF OFFICE AS GOVERNOR-GENERAL OF THE COMMONWEALTH OF AUSTRALIA: GOVERNMENT HOUSE, CANBERRA.

On succeeding Lord Gowrie as Governor-General of the Commonwealth of Australia next year, the Duke of Kent will be in residence at Government House, Canberra, the headquarters of the Governor-General. It is expected, however, that the Duke and Duchess will make visits to various State capitals during his term of office. The Governor-General's only other official residence is at Sydney.

(Photograph reproduced by Courtesy of the Director of Australian Trade Publicity, Australia House, London, W.C.2.)

Is it militarism?—the horrid, banished spectre that leads the bemused millions into the inferno of meaningless battle? Hardly. For if it were so, it would be a strange pageantry that should symbolise the clash of modern hatreds and modern arms with toy swords and antiquated baubles that would be as useless in the warfare of to-day as a lady's fan. The men I saw riding by were tolerably armed, perhaps, for Naseby or Blenheim, but certainly not for the wars of the twentieth century. I have seen more militarism symbolised in the hasty passing of a French Senegalese battalion down the street of a Rhineland town—shabby, out-of-step and ungainly—than in all the elaborate martial splendour of Trooping the Colour or the Changing of the Guard I have ever witnessed.

But if it is not militarism that the ceremonial of the Guard symbolises, what meaning can it have and what place can there be for it in a modern world, which has not, it seems, discarded militarism and international hatred and rivalry, after all, but has turned its back on most of the other things that

A ROYAL "NORFOLK MAN" OPENS NORWICH'S CITY HALL: THEIR MAJESTIES IN THE EAST ANGLIAN CAPITAL.



THE KING AND QUEEN AT NORWICH: THE ROYAL PARTY AT THE NEW CITY HALL WHICH WAS OPENED BY THE KING, WHO IS HIMSELF A "NORFOLK MAN," HAVING BEEN BORN AT SANDRINGHAM. (Wide World.)



THE KING ATTENDS HIS FIRST FOOTBALL LEAGUE MATCH, IN THE AFTERNOON, AFTER OPENING THE CITY HALL AT NORWICH: HIS MAJESTY SHAKING HANDS WITH THE MILLWALL PLAYERS, WHO MET NORWICH CITY. (C.P.)



THE QUEEN'S VISIT TO THE NORWICH AND NORFOLK HOSPITAL, WHERE SHE OPENED THE GEOFFREY COLMAN MEMORIAL MATERNITY WING: CHATTING WITH PATIENTS ASSEMBLED IN THE OPEN AIR. (A.P.)

The King and Queen visited Norwich, where his Majesty opened the new City Hall, on October 29. They had driven over from Sandringham, which was the King's birthplace, a fact he alluded to in his speech when he spoke of Norfolk as his native county. A procession was formed at the ancient Guildhall, and moved from there to the War Memorial, where the King laid a wreath of laurel and Flanders poppies. After his Majesty had inspected the guard of honour, the procession ascended the steps of the City Hall to the dais, where the Lord Mayor tendered the Sword of State and the Corporation's loyal address was read. To



AT THE NEW CITY HALL: THE ROYAL PARTY ON THE DAIS BEFORE THE LOFTY PORTICO DURING THE READING OF THE CORPORATION'S LOYAL ADDRESS. (S. and G.)



THE ROYAL ARRIVAL IN NORWICH: THEIR MAJESTIES BEING RECEIVED AT THE ENTRANCE OF THE ANCIENT GUILDHALL, FROM WHENCE THEY WENT IN PROCESSION TO THE WAR MEMORIAL AND THE CITY HALL. (Wide World.)

this the King replied in a speech which was amplified through loud-speakers. After a dedicatory prayer had been said by the Bishop of Norwich, the architects of the new building—Mr. C. H. James, A.R.A., F.R.I.B.A., and Mr. S. Rowland Pierce, F.R.I.B.A.—asked the King to accept as a souvenir a ceremonial baton. The royal party then entered the City Hall and made a tour of inspection. After a civic luncheon at St. Andrew's Hall, the King went to see the football match between Norwich City and Millwall, and the Queen visited the Norfolk and Norwich Hospital, where she opened a new maternity wing.

HANKOW EVACUATES CHILDREN: SOME ANDERSON REPORT IDEAS RECALLED.



THE EVACUATION OF CHILDREN FROM HANKOW, AN UNDERTAKING WHICH IS OF GREAT INTEREST IN VIEW OF THE RECOMMENDATIONS OF THE ANDERSON REPORT ON EVACUATION IN THIS COUNTRY: THREE CHILDREN READY TO MOVE.



CHILDREN LINED UP READY TO MARCH TO THE SHIPS DURING THE EVACUATION OF HANKOW: LITTLE BOYS, EACH WITH AN IDENTIFICATION TICKET SEWN TO HIS JACKET.



CHILDREN PREPARING THEIR EVACUATION KIT: ROLLING MATS AND BLANKETS, WITH HATS IN HAND; WHILE HAVERSACKS HANG ON THE WALL.



THE STEAMER SAILS ON ITS JOURNEY UP-RIVER: CHILDREN THROGGING THE BULWARKS, JOYFUL AT THE TRIP; AS LONDON CHILDREN WERE WHEN MOVED DURING THE CRISIS.



ON THEIR WAY TO THE EVACUATION STEAMER AT HANKOW: A "CROCODILE" OF LITTLE BOYS HEADED BY SENIORS WITH A BANNER.

Interest has been focussed upon the question of the evacuation of women and children from vulnerable areas in the case of air raids in this country by the publication of the report of the Anderson Committee. This contains recommendations for the organisation of the evacuation of people from dangerous districts; the billeting of these refugees; and arrangements for moving in school

groups, under the charge of the teachers, the children of parents who cannot make their own arrangements. It is recommended that no child should be moved without consent of its parents; and that steps should be taken to inform parents in good time of probable moves. In a memorandum attached to this publication, Sir Samuel Hoare, the Home Secretary, states that the Government has accepted the

(Continued opposite.)

HANKOW EVACUATES CHILDREN: LITTLE CHINESE MOVED *EN MASSE*.



THE EVACUATION OF CHILDREN FROM HANKOW: YOUNG REFUGEES OF VARIOUS AGES, INCLUDING A BABY LOOKED AFTER BY ITS ELDER SISTER; SOME OF THEM ENJOYING BOWLS OF RICE.



LITTLE BOYS LINED UP BEFORE THE MOVE; THE YOUNGEST WEARING STOCK OVERALLS OF THE SIMPLEST TYPE, AND EACH HAVING HIS IDENTITY LABEL SECURELY ATTACHED.



A MEAL IN PREPARATION FOR THE LONG MOVE: SMALL BOYS MAKING PLAY WITH FULL-SIZE CHOPSTICKS.



TROUBLES *EN ROUTE*: A LITTLE CHINESE OVERCOME BY MISERY IN THE MIDDLE OF HIS MEAL.

Continued.

principles of the recommendations made by the committee, and that action had already been taken, both in the light of these recommendations and of the experience gained during the recent emergency, to examine and prepare in detail evacuation schemes. On these pages we give photographs taken during the removal of children from Hankow before the threat of Japanese air raids and invasion.

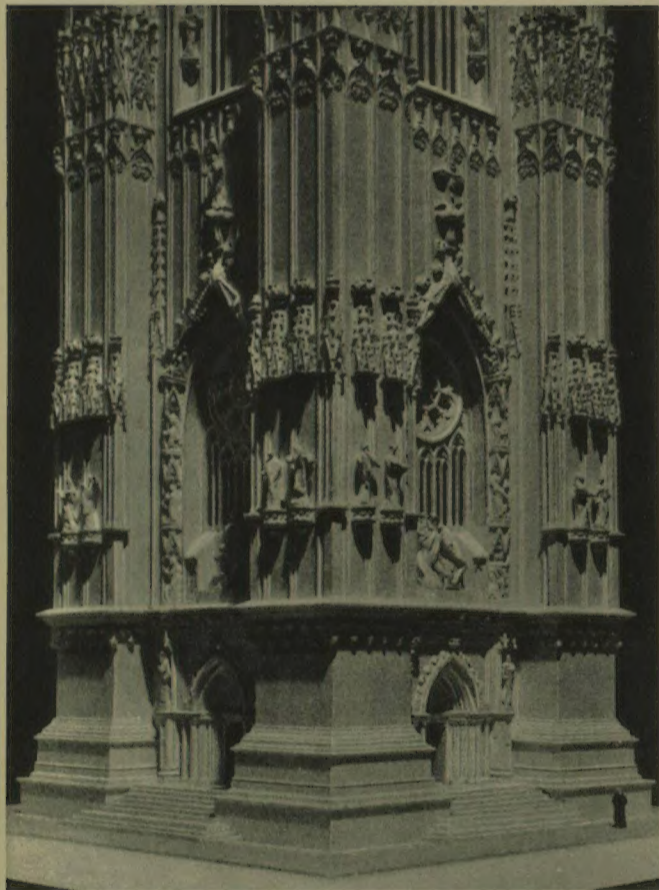
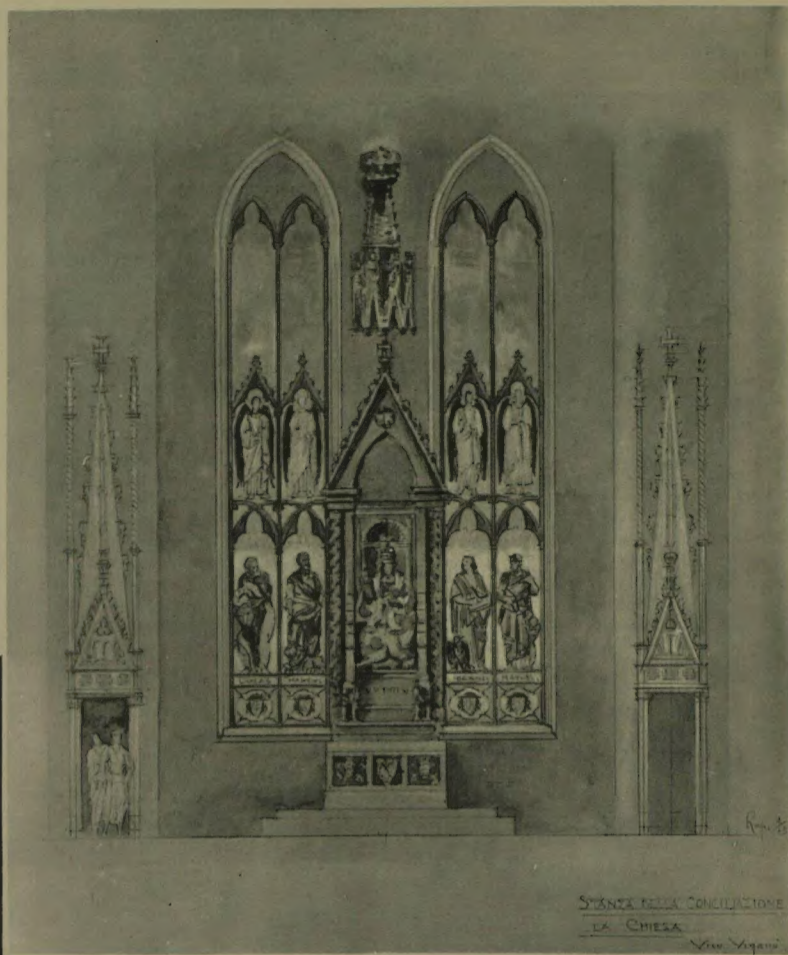
The Chinese Government began to evacuate the civil population from the Wuhan district (Hankow, Wuchang, and Hanyang) as early as last July. Since then, it is estimated, some 50,000 Chinese have gone up the Yangtze to Chungking alone. Thousands of others have scattered westward through the countryside. On September 15 a census revealed that only 158,897 families remained in residence.

THE NEW CAMPANILE FOR MILAN CATHEDRAL—WITH A STATUE OF IL DUCE.



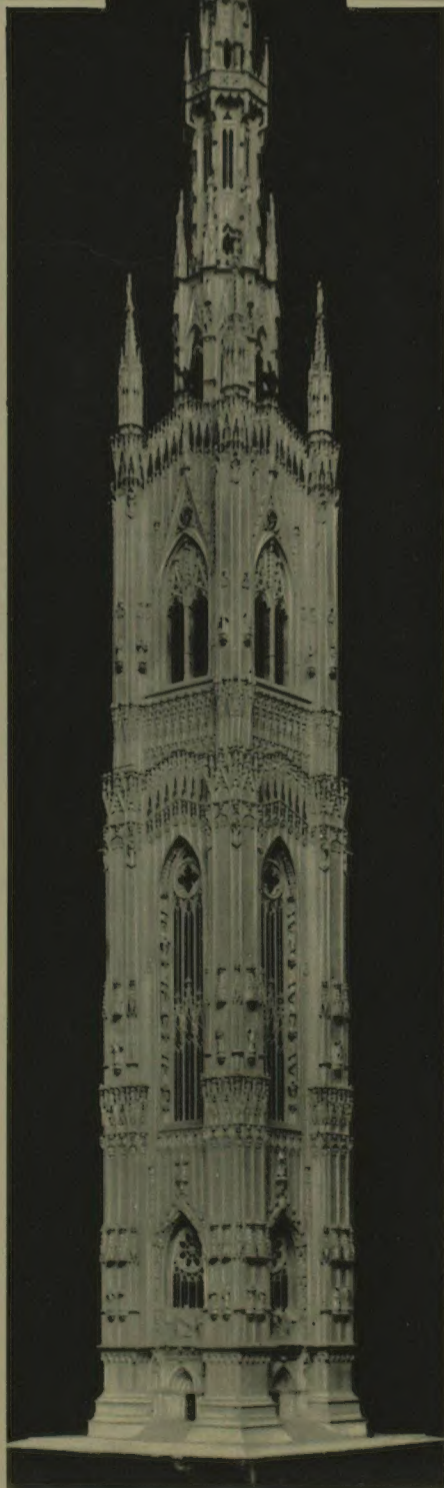
(LEFT.)
IN THE HALL OF
CONCILIATION
BETWEEN CHURCH
AND STATE:
THE STATUE OF
SIGNOR MUSSOLINI;
WITH STAINED-
GLASS WINDOWS
DEPICTING
ROMAN EMPERORS
ON EITHER SIDE.

(RIGHT.)
IN THE HALL OF
CONCILIATION
BETWEEN CHURCH
AND STATE:
A STATUE OF
POPE PIUS XI.;
WITH STAINED-
GLASS WINDOWS
DEPICTING
THE FOUR
EVANGELISTS
ON EITHER SIDE.



TO BE BUILT OF PINK GANDOGLIA MARBLE IN GOTHIC STYLE, LIKE THE CATHEDRAL: THE BASE OF A MODEL OF THE CAMPANILE APPROVED BY SIGNOR MUSSOLINI.

THE plan for building a campanile in the Cathedral Square at Milan has been sponsored for many years by Signor Vico Vigano, the painter and poet; and the project has now been approved by Signor Mussolini. It is announced that the campanile will be the highest in the world and that it will be completed by 1942. Its style will be Gothic, like that of the Cathedral, and it will be built of the peculiar pink Gandoglia marble used for the cathedral. Rising 540 ft. from the ground, the campanile will contain two stairways and two lifts and, as is the case with the campanile of St. Mark, in Venice, will be separated from the Cathedral, being situated on the site formerly occupied by the guest rooms of the Palazzo Reale. Signor Vigano, whose design, with possibly some amendments, will be adopted, has called the structure a "Tower of Memories, Victories and Glories." The first hall will be dedicated to "The Majesty of the Motherland," and on the walls mosaics will depict epics of Italian history: the triumph of Julius Cæsar; the battle of Lepanto; the battle of Legnano and the battle of the Piave. On the second



THE HIGHEST CAMPANILE IN THE WORLD: A MODEL OF THE 540-FT. TOWER TO BE BUILT IN MILAN.



SHOWING THE LARGE WINDOWS OF THE HALL DEDICATED TO HEROES AND VICTORY: THE CENTRAL PORTION OF THE "TOWER OF MEMORIES, VICTORIES AND GLORIES."

floor will be another hall, dedicated to the Royal House of Savoy; and above that a hall commemorating the conciliation between Church and State. In this hall will be a statue of the Pope giving the Apostolic blessing, with stained-glass windows on each side depicting the four Evangelists. Opposite will be a similar group representing the State, with a statue of Signor Mussolini. Higher still will be a hall of Victory and the belfry with its peal of eighteen bells and a carillon clock. At a height of over 300 ft. will be the Gallery of the Redeemer; then a space for a small silver bell "Vittoriosa"; and finally the Belvedere Gallery. These halls and galleries are surmounted by an Altar of the Motherland, a beacon light which will illuminate the whole city; and the Angel of Peace. At the extreme summit of the campanile there will rise the Fascist emblem.

“CRACKING” ICE OFF AIRCRAFT WINGS: COMBATING A MAJOR AIR PERIL.

Drawn by Our Special Artist G. H. Davis, with the Assistance of Messrs. THE BRITISH TYRE AND RUBBER CO., LTD., AND BRITISH AIRWAYS, LTD.

HOW THE DE-ICERS ARE FITTED TO THE LEADING EDGES OF THE PLANES.

THE INFLATABLE TUBES ARE SO ARRANGED THAT THE OUTER TUBES INFLATE TOGETHER, AND, AS THEY DEFLATE, THE CENTRE TUBE INFLATES.

A "LOCKHEED 14" AIR LINER, BELONGING TO BRITISH AIRWAYS, FITTED WITH COMPLETE MECHANICAL DE-ICING EQUIPMENT.

HOW THE DANGEROUS GLASSY OR CLEAR ICE FORMS ON THE LEADING EDGE.

ICE ACCRETION ON THE LEADING EDGE OF THE WING BEING CRACKED AND THROWN OFF BY MECHANICAL DE-ICERS, AS SEEN FROM THE PILOT'S COCKPIT OF AN AIR LINER IN FLIGHT.

ACTUAL PHOTOGRAPH OF ICE FORMATION ON A WING AT 30° FAULT. THE AIRCRAFT WAS FLYING AT A HEIGHT OF 600-800 FT. IN LIGHT RAIN.

TWO FORMS OF ICE ACCRETIONS THAT DO NOT SO SERIOUSLY AFFECT THE AERO-DYNAMICS OF THE AEROPLANE AS CLEAR ICE.

OPAQUE ICE, THOUGH ADDING TO THE WEIGHT, CONFORMS USUALLY TO THE SHAPE OF THE LEADING EDGE.

FEATHERY ICE, THIS IS NOT UNLIKE HOAR FROST, FORMS SLOWLY, AND WILL BLOW OFF.

THE NEAT LITTLE CONTROL SYSTEM IN THE FLOOR OF THE PILOT'S COCKPIT OF A LOCKHEED AIRCRAFT.

HOW ICE IS PREVENTED FROM FORMING ON THE AIRSCREW.

WORST CONDITIONS FOR ICE FORMING.

THE HEAVIEST RATE OF ACCRETION OF ICE IS DUE TO RAIN FALLING FROM A WARMER STRATUM OF AIR ON TO AN AEROPLANE FLYING IN A COLDER REGION WITH A TEMPERATURE BELOW FREEZING POINT.

THE AVERAGE HEIGHT IN WHICH THE WORST ICE CONDITIONS PREVAIL IS APPROXIMATELY 3000 FT. IN THE DEPTH OF WINTER, AND BETWEEN 10,000 AND 11,000 FT. IN THE SUMMER.

ONE OF THE THREE SYSTEMS OF ANTI-ICING EQUIPMENT NOW COMPULSORY ON BRITISH COMMERCIAL AIRCRAFT: THE B.T.R. METHOD OF CRACKING ICE-FORMATIONS BY MEANS OF PULSATING TUBES ALONG THE WINGS.

New Air Ministry regulations have made the fitting of one of three types of anti-icing equipment compulsory on British commercial aircraft. Two of these types are designed to prevent the formation of ice by means of chemical action; one depending upon the application of paste to the leading edges of the aerofoils, and the other upon the distribution of an anti-ice liquid through perforated tubes. The third method is that of preventing the accumulation of ice by direct mechanical action, and is almost universally used in America. This is the Goodrich system, and is illustrated above. It has been adapted for use on British aircraft by the British Tyre and Rubber Company, and is known in this country as the B.T.R.

system. It consists of rubber tubes encased in rubber overshoes fitted to the leading edges of wings, tail-planes, and fins. These are connected to a mechanical pump driven by the motor. The air passes through separators to remove any trace of oil which it may have picked up in the pump, thence to the distributor, and thence, via pipes, to the tubes on the aerofoils. These tubes inflate and deflate alternately, setting up a regular pulsating action which cracks and disperses the ice-formations. The Lockheed air-liners belonging to British Airways, which were used by Mr. Chamberlain on his historic flights between England and Germany, are very completely fitted with this de-icing equipment.

"AN AMAZING AND UNREVIEWABLE BOOK."

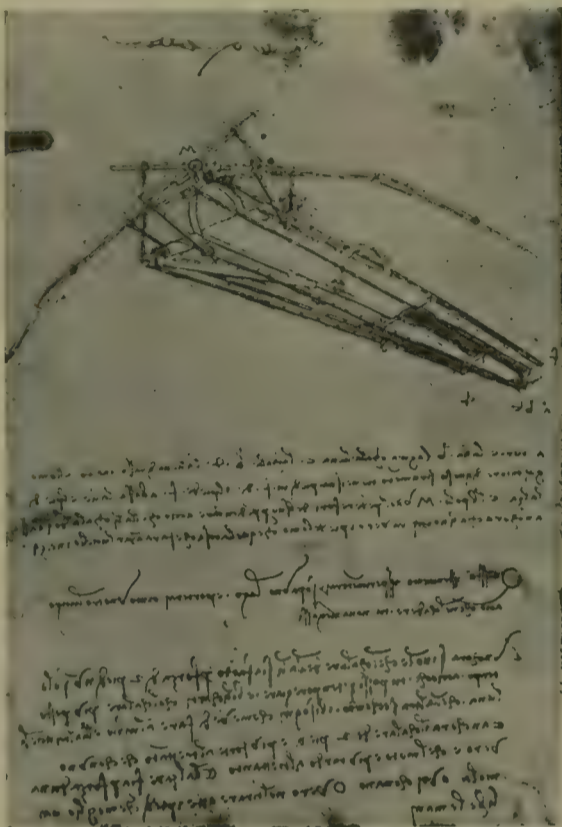
"THE NOTEBOOKS OF LEONARDO DA VINCI": Edited by EDWARD MACCURDY.*

An Appreciation by SIR JOHN SQUIRE.

IT is a most extraordinary thing that all these centuries should have elapsed before a really complete and systematic edition of the notebooks of one who (barring Shakespeare, and perhaps Roger Bacon) had the greatest mind in the records of the human race should have been published. What has been lost we do not know; what we possess is scattered about in Milan, Paris, London, Turin, and Windsor. The first mention of Leonardo's notebooks "occurs in the diary of a Cardinal of Aragon who visited Leonardo in his house at Amboise. He speaks of having seen an infinite number of volumes 'which if they should be published will be profitable and very enjoyable.' These were dispersed after Leonardo's death." Leonardo, in a sentence now in the British Museum, described them as "a collection without order taken from many papers which I have copied here, hoping afterwards to arrange them in order each in its place, according to the subjects treated of." This Leonardo never had time to do; he lived until ninety or so, but he ought to have been Methuselah da Vinci to complete the task he had set himself; for as soon as he was about setting down one idea he was germinating another. Mr. MacCurdy, devoted servant of perhaps the greatest of human kind, has arranged the remains of Leonardo's notes as he himself intended to arrange them.

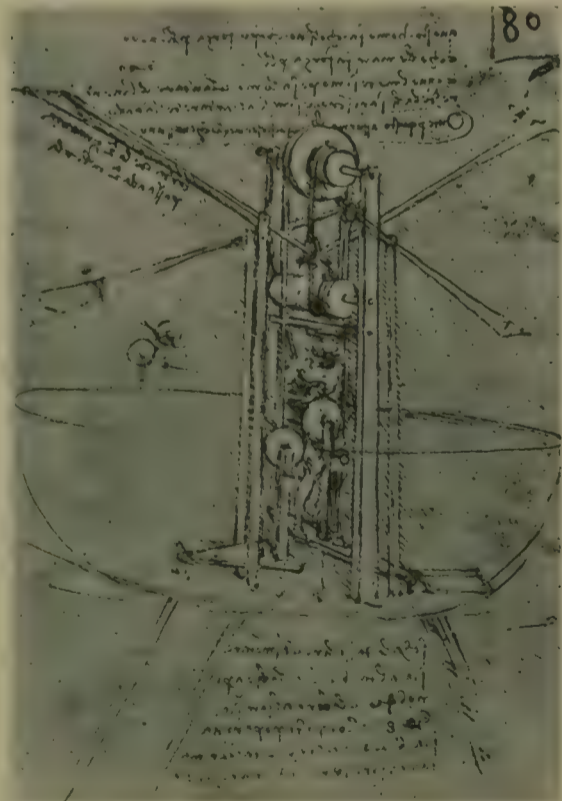
One simply doesn't know where to begin with so astonishing a collection. Had he done nothing but paint he would have been regarded as one of the greatest of painters. Had he done nothing but draw he would have had the

at this moment, could have been both P.R.A. and P.R.S. This is an amazing and unreviewable book; the face in the portraits is more furrowed by thought than any other face on record, including Michael Angelo's.



WITH ADVICE TO THE AIRMAN TO WEAR A WINESKIN BELT IN CASE OF A CRASH INTO WATER: A FLYING-MACHINE DESIGN BY LEONARDO DA VINCI.

"The man who controls the machine," Leonardo says, "has his feet at *f d*; the foot *f* lowers the wings, and the foot *d* raises them. The pivot *M* should have its centre of gravity out of the perpendicular so that the wings . . . fall towards the man's feet; for it is this that causes the bird to move forward. This machine should be tried over a lake, and you should carry a long wineskin as a girdle so that in case you fall you will not be drowned."



MECHANISM OF A FLYING-MACHINE DESIGNED BY LEONARDO: THE PILOT, UPRIGHT, EXERTING FORCE WITH HIS HEAD. "This man," writes Leonardo, "exerts with his head a force equal to two hundred pounds, and with his hands a force of two hundred pounds, and this is what the man weighs. The movement of the wings will be crosswise after the manner of the gait of the horse."

(Illustrations Reproduced from "The Notebooks of Leonardo da Vinci." Arranged and Translated by Edward MacCurdy. By Courtesy of the Publisher, Jonathan Cape.)

Yet, as we stand awed at the universality and power of this great mind, it is almost comforting to find that even Leonardo had his limitations, and had not entirely freed

himself, in his passion for truth and discovery, from the credulity and legend of the former age. In the second volume there is a series of entries grouped under the collective title of "Bestiary." Some of them are correct enough and aptly used as allegories of human affairs. Some are even commonplace, as: "We may compare the virtue of justice to the king of the bees, who orders and arranges everything on a system, because some bees are ordered to go among the flowers, others are ordered to work, others to fight with the wasps, others to take away the dirt, others to accompany and attend the king." This is oddly similar to Shakespeare's—

So work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom.
They have a king and officers of sorts . . .

and so on. But other entries resemble the strangest things in Pliny, or the travels of Mandeville, or the mediæval beast-books. Here are a few:

"The toad feeds on earth and always remains lean because it never satisfies itself, so great is its fear lest the supply of earth should fail."

"The basilisk is so exceedingly cruel that when it cannot kill animals with the venom of its gaze it turns towards the herbs and plants, and looking fixedly upon them, makes them wither up."

"If the wolf while prowling warily round some cattle-stall should chance to set his foot in a trap so that he makes



ONE OF LEONARDO DA VINCI'S NUMEROUS STUDIES OF BIRD FLIGHT, AS A BASIS FOR A FLYING-MACHINE: A COMPOSITE CIRCULAR MOVEMENT.

Leonardo writes: "The ways in which birds rise, without beating their wings but by circles, with the help of the wind, are of two kinds, simple and complex. . . . The complex movement . . . consists of an advancing and reverse movement against the direction of the wind in a course which takes the form of a half circle, and of an advancing and reverse movement which follows the course of the wind."

a noise, he bites his foot in order to punish himself for his mistake."

"The siren sings so sweetly as to lull the mariners to sleep, and then she climbs upon the ships and kills the sleeping mariners."

"Although partridges steal each other's eggs, they always return to their true mother."

"The cranes are so faithful and loyal to their king that at night when he is asleep some pace up and down the meadow to keep guard over him from a distance; others stand near at hand, and each holds a stone in his foot, so that if sleep should overcome them the stone would fall and make such a noise that they would be wakened up. There are others who sleep together around the king, and they do this every night, taking it in turn so that their king may not come to find them wanting."

"The fox when he sees a flock of magpies or jackdaws or birds of this kind, instantly throws himself upon the ground with mouth open in such a way as to seem dead; the birds think to peck at his tongue and he bites off their heads."

"The mole has very small eyes and always remains underground; it lives as long as it stays in concealment, and as soon as ever it comes to the light it instantly dies, because it becomes known. — So it is with a lie."

"The falcon only preys upon large birds, and it would let itself die before it would feed on the young or eat putrid flesh."

(Continued on page 862.)

THE TANK ANTICIPATED BY LEONARDO: TWO OF HIS "MECHANISATION" DESIGNS—(UPPER) AN ARMoured CAR; (LOWER) A SCREW-PROPELLER OF A FLYING-MACHINE.

Writing to Ludovic Sforza, about 1482, offering his services as military engineer, Leonardo says: "I can make armoured cars, safe and unassailable, which will enter the serried ranks of the enemy with their artillery, and there is no company of men at arms so great that they will not break it." Of the upper drawing, he notes: "These take the place of elephants. . . . One may hold bellows in them to spread terror among the horses of the enemy."

reputation of the greatest of draughtsmen, excelling even Dürer in superb facility. But that is only the beginning of him. He would sketch the Alps in a manner which suggests a great landscape-painter; he would draw a flower in a manner which suggests a great flower-painter; and then, next minute, he is off to dissection and a drawing of the human bowels, or off to mechanical speculation, with most elaborate designs for aeroplanes and armoured cars, which lacked only the internal-combustion engine. I glance through the names of the pictures and find "Flowering Rushes," "Alpine Valley with Town," "Flight of Birds. Composite Circular Movement," "Study of Wing of Flying Machine," "Screw Propeller of Flying Machine"; there succeed each other sections on "Anatomy," "Flight," "Painting" and "Optics." He knew even about geology: "Above the plains of Italy where now birds fly in flocks, fishes were wont to wander in large shoals."

Mr. MacCurdy has given up his life to the editing of Leonardo; the sacrifice and the labour was worth it; this edition is one of the major literary enterprises of our own or any other age. Leonardo was all the Greeks rolled into one: a man who painted "The Last Supper" and could have taught Newton something about physics; one who,

* "The Notebooks of Leonardo da Vinci." Arranged, Rendered into English and Introduced by Edward MacCurdy. Two Volumes. With 64 Illustrations. (Jonathan Cape; £3 3s.)

FRENCH PAINTERS OF IMPORT TO MODERNS: BRISTOL'S EXHIBITION.

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IN THE IMPORTANT EXHIBITION OF SEVENTEENTH-CENTURY FRENCH ART AT BRISTOL: "PASTORAL LANDSCAPE"; BY GASPARD POUSSIN (1613-1675), THE BROTHER-IN-LAW AND PUPIL OF THE GREAT NICOLAS POUSSIN.—[Lent by Messrs. Tomas Harris.]



"THESEUS DISCOVERING HIS FATHER'S SWORD AND SANDALS": A CHARACTERISTIC PAINTING OF THE FRENCH SCHOOL OF ABOUT 1650, PERHAPS BY LE BRUN, OR DE LA HYRE. (Lent by Messrs. Tomas Harris.)



"ARCADIAN SHEPHERDS": A CELEBRATED WORK BY NICOLAS POUSSIN (1594-1665); LENT TO THE EXHIBITION AT BRISTOL BY THE DUKE OF DEVONSHIRE, AND NEVER BEFORE EXHIBITED.



"LOUIS XIV. COSTUMED AS APOLLO": A DELIGHTFUL DRAWING OF THE YOUNG KING APPEARING IN A BALLET AS THE SUN GOD; IN WATER-COLOUR AND GOLD ON VELLUM. (Lent Anonymously.)



"LA CHARITÉ"; BY JACQUES BLANCHARD (1600-1638), WHO DID MUCH TO BRING THE INFLUENCE OF THE GREAT VENETIAN PAINTERS TO FRANCE. (Lent by Lord Lee of Fareham.)



"S. MARY OF EGYPT AND S. ZOSIMUS": ONE OF THE RARE LANDSCAPE DRAWINGS BY NICOLAS POUSSIN, A GREAT "CLASSICAL" FRENCH MASTER WHO PROFOUNDLY INFLUENCED THE WORK OF CÉZANNE.—[Lent Anonymously.]



A PAINTING BY GASPARD POUSSIN OF THE COUNTRY WHICH HE KNEW INTIMATELY AS BOTH SPORTSMAN AND ARTIST: "A LANDSCAPE IN THE HILLS NEAR ROME." (Lent by Sir Thomas Basley, Bt.)

The authorities of the Bristol Museum and Art Gallery are to be congratulated on their enterprise in organising the Exhibition of Seventeenth-Century French Art in which are to be seen the pictures we illustrate on this page. The exhibition will remain open until December 10. It centres round the work of Nicolas Poussin, who is represented by five works, including four that have not been seen on exhibition before. The "Arcadian Shepherds" ("Et in Arcadia Ego . . ."), lent by the Duke of Devonshire, probably shows Titian's influence upon the painter at its height. An interesting figure in the exhibition is Gaspard Dughet, better known as Gaspard Poussin, brother-in-law of Nicolas, whose surname he assumed. Dughet came of

a French family settled in Rome, worthy people who cared for Nicolas Poussin when he was a lonely and friendless student. Gaspard was an "open-air" character, fond of fishing and hunting. The pursuit of these sports often provided him with subjects for his landscapes. Eventually his art became one of the formative influences in the development of the taste for the "picturesque" in sport-loving, "open-air" England. Besides this, the exhibition is far from being of only specialist interest: the art of Poussin and his contemporaries had great influence upon the development of Cézanne; and the links between the modern "Cubist-Classical Renaissance" and this great epoch of French painting are undeniable.

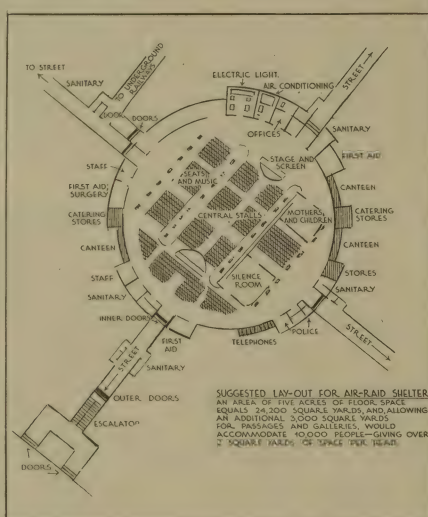
SHELTER FOR TEN THOUSAND: AN A.R.P. IDEA.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.

FROM DETAILS PROVIDED BY R. G. W. BUSH

FROM the accounts of observers in the bombed cities of to-day it must be realised that much more powerful explosive charges are now employed in bombs than were used in the Great War. To gain some idea of the results of twenty years of peaceful investigation into explosives, the serious student of A.S.P. must read the book "Air Raid," by J. Langdon Davis, an author who survived the worst bombing of Barcelona and has brought the subject up to date. Spain, through many months of experience, has, to some extent, become air raid-minded, and conditions and alarms which two years ago would have caused indescribable panic on an untried populace, now do no more than kill morale for the moment. Competent authorities have suggested that the experience gained by the raiders in Spain, if applied, in a major war against Britain, would lead the aggressors to rely upon the effect of a single super-raid upon London. The aim might well be to destroy civilian morale by mass panic following the shocking detonation of high-explosive bombs. Efficient shelter to prevent mass panic must take the noise element into consideration, and it is here that the trench in the park is ruled out. The modern building, designed mainly to withstand the external stresses of wind and weather, is in no shape to resist the powerful vacuum pull which immediately follows the burst of a high-explosive charge near by. When a bomb bursts in a street, there is a tendency for the walls of buildings to fall outwards, and the street may thus be rent violently blockaded, already over-encumbered with traffic in peace-time, in war-time be in no shape to stand the pressure of hurried evacuation, plus panic, plus possible traffic or demolition blocks. To relieve traffic congestion in London it is high time that the parking of cars in the streets (save for brief periods) was prohibited, and to do this proper parking-places must be constructed. These parks should be above ground; and, then, below them can be constructed air raid shelters, properly designed for the service which they are to perform. They must be little townships in themselves, insulated from the crash of bombs and anti-aircraft fire, proof against creeping gases and the thick, penetrating dust of demolition. A shelter of the type illustrated on these pages might cost £500,000 to build. At a pinch it would

[Continued below]



SUGGESTED LAY-OUT FOR AIR-RAID SHELTER
AN AREA OF FIVE ACRES OF FLOOR SPACE
EQUALS 24,200 SQUARE YARDS, AND, ALLOWING
AN ADDITIONAL 3,000 SQUARE YARDS
FOR PASSAGES AND GALLERIES, WOULD
ACCOMMODATE 10,000 PEOPLE—GIVING OVER
2 SQUARE YARDS OF SPACE PER PERSON.

STEEL PLATE

FOLDING SEATS AGAINST CORRIDOR WALLS

CONNECTION TO STREET TWO TWO FEET LONG

AUTOMATIC COUPLER

BRYAN K. TRINEAU. 1932

TO SHELTER 10,000 FROM THE HEAVIEST AERIAL BOMBARDMENT: A FIVE-ACRE HALL, WITH CINEMAS AND

offer sanctuary to no ten thousand people. But the edifice would include car parks, which would bring in money, and, above the car parks, office accommodation, which would also be profitable. In this way part of the cost of building the shelter could be met. Picture its appearance. At the entrance a wide, sloping passage leads to a double steel door. At each side of the wall are steel lattices which, when closed, prevent anyone from passing. At the end of this passage the door opens again, giving access to a wide circular hall. The ceiling is high and is supported by immensely strong arches. Wide balconies spring from these arches and offer emergency space when the central hall is filled. At equal

intervals around the periphery of the circle are three other main entrance doors. These serve other street entrances. All sorts of activities take place in the walls of the hall. Sanitation is well catered for and signs indicate Surgery, First Aid, Baths, Ration Counter, Storage, Staff, Police, Telephones, and so forth. The electric light and air-conditioning plants are self-contained and in duplicate, to obviate any risk, and since the building is not lofty, the ejection of used air is not a considerable problem. The air is drawn in from the roof and blown down from just possible once the shelter is shut. The air for ventilation is drawn from four outside sources, any one of which affords ample supply and can be used or shut

SHELTER FOR TEN THOUSAND: AN A.R.P. IDEA.

FROM DETAILS PROVIDED BY R. G. W. BUSH



MANY AMENITIES, BENEATH CAR PARKS AND OFFICES, WHICH PROTECT IT AND HELP TO DEFRAY THE COST.

off at circumstances delicate. Within the central hall a square is defined by three lines of arches. Two bays are filled with seats, the one in the centre also having a stage and screen at both ends. One section of the third bay is shut off as a reading-room, and another for mothers with babies and very young children. During theatre periods loud-speaker equipment throughout the central hall and the passages transmits news, instructions, and light, cheerful music. Films are shown and short plays are performed. Symphonies and other music are played in the theatre. Four entrances to the central hall with its five acres of floor space are designed to prevent a rush of a whole district to a single spot. While filling up with refugees,

automatic counters indicate at each entrance the total influx and when the safety figure is reached the inner doors close, filtration being allowed slowly to capacity. Meanwhile the street entrances are closing, latecomers thus gaining the shelter and almost complete safety of the closed passage, which is, in effect, a separate shelter. Here also conditioned air and loud-speaker equipment are installed, while seating capacity for about half the full content is available. Even the direct hit of a large-scale incendiary bombing overhead and bringing down a large building would cause a mass of flame and ruin can do no more than produce a momentary tremor in a shelter of this type.

R. G. W. BUSH



THE WORLD OF SCIENCE.



THE HEDGEHOG AND ITS COUSINS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

NEARLY six months ago, one of the village boys who is keen on natural history brought me a hedgehog. As I did not wish to keep the poor thing in captivity, I turned him loose into my paddock, where, I imagined, he would find quite congenial

But herein the forepart of the body is covered with a great crest of long, coarse hair which gradually thickens into spines as they are examined from before backwards.

There is nothing in the mode of life of the hedgehog which seems to need such an armature, for its

food consists of beetles and grasshoppers and small mammals, and it will also kill and eat both the grass-snake and the viper. Moreover, of the dozen or more species of the genus *Erinaceus* ranging through Europe, Africa, and Asia all alike, whatever their other differences, present the same spininess, and in this wide range the conditions of existence can be by no means uniform.

We meet with the same curious development of spines which apparently have no real justification for their existence in another and very primitive group of "insectivores" in the

in Fig. 3, though the head is very much larger in proportion to the body, which is clothed with long hairs. Those at the nape of the neck, however, are long and coarse, and might almost be called spines. When the animal is at all alarmed they are set on end to form a sort of frill. The snout, it will be noticed, is pig-like, and there are large papillae between this and the eye bearing long vibrissae, which suggests that it hunts largely by night, for these would afford a keen sense of touch. This, too, seems to be borne out by the rather small size of the eyes.

The young animal differs so much in appearance from the adult as to make it hardly recognisable at first as a tenrec. Not the least of its peculiarities is found in the presence of three narrow rows of spines along the back; and these are carried until after the milk-teeth are shed. Their presence suggests that this is an ancestral character, the last remaining relic of a once complete armature of spines. But, at present, we can no more find even a hint as to why they have disappeared in the adult than we can suggest the agency which brought them into existence in the porcupine and the hedgehog.

The teeth of the insectivores present many unusual characters. Those of the tenrec are remarkable for the very large size of the canines in both upper and lower jaws. That of the lower jaw is so long that it has come to be received into a deep pit, immediately in front of the canine of the upper jaw. That there is an intimate relationship between the size of these teeth and the food of the animal we may be very sure, for teeth, it is to be noted, unlike spines, reflect intimate relationships between food and function. It

is said to feed mainly on earthworms. This would not seem to need very large canines. But very little is known of the earthworms of Madagascar. There may yet be found there giants of the size of the African *Microscolex*, four to five feet long, or of the Australian *Megascolides australis*, six feet long! If the tenrec hunts prey of this size it would need large canines! We must await further information on this point. But Madagascar has two other hedgehog-like mammals, nearly related to the tenrec, which have the upper part of the body completely covered with short, closely-set spines. In one of these—*Ericulus setosus*—the spines even extend on to the tail.

More than this, however. There are yet three other near relatives of the tenrec in this wonderful island of Madagascar. One of these is the *Microgale*, of which I can say no more than that it has a tail more than twice the length of the head and body. The second stands in strong contrast with all the others herein mentioned, since it is aquatic, has webbed feet, and a laterally compressed tail. Finally, I must mention *Oryzoryctes*, which has become a burrower, and has developed specially modified forefeet for digging. Here, then, is evidence enough of the "plasticity" of the insectivora.

1. ONE OF THE MOST INTERESTING OF THE INSECTIVORA AND A MUCH-MALIGNED ANIMAL: THE HEDGEHOG.

Even to-day country-folk will sometimes tell one that the hedgehog is a noxious animal because it sucks the milk from cows as they lie chewing the cud! At one time it was supposed to carry away fallen apples from the orchard, impaled on its spines.

surroundings. But I have never seen him since! I should have been wiser to have kept him, at least for a time, within a generously wide wire-netting fence, where I should have had opportunities for making notes on his habits. I am sorry to have let such a chance slip, for this poor, much-maligned creature is one of the most interesting of all our native mammals. But more than this. He is also one of the most interesting of all the great tribe to which he belongs—the "insectivora." For the most part they are, as the name of the tribe implies, insect-eaters, feeding on beetles, grubs, and so on. But some have taken to a diet of worms, and one or two are fish-eaters. Some are burrowers and some are tree-dwellers: very diverse modes of life which are reflected often by profound structural changes, especially in regard to their teeth and limbs. Furthermore, the eyes of those which have to seek their food underground have degenerated to mere vestiges. Any attempt to take even a general survey of the peculiarities of these several types would end in spoiling a good story, for it could not be done within the space allotted me on this page. The very remarkable plasticity they have displayed during their several "struggles for existence" demands what may be called a "piece-meal survey," which, in due course, they shall have.

Let me begin, then, with the hedgehog (Fig. 1), since this is one of the best-known members of the tribe. The name "hedgehog" was probably bestowed on account of its habit of "rooting" about hedges in its search for food, after the manner of pigs—or "hogs"—in a grass field. But one would have supposed that its grass armature of spines would have inspired its name rather than its habits. True, in some parts of the country it is called the "urchin," doubtless from its likeness, when rolled up, to a sea-urchin. For these spines, which, though not long, are very sharp, invest the whole upper surface of the body except the head. Between them is a furry undercoat, which also covers the under-surface of the body. At all times these spines must prove a very effective armature, and especially so when, on alarm, the creature, by the aid of a special musculature under the skin, rolls itself up into a prickly ball (Fig. 2), and remains thus on the defensive till danger is past. But the badger and the fox will generally succeed in killing one. What started this armature of spines? We find that they have been independently developed in a number of animals not even remotely related. The spiny mice and the porcupine, among the rodents, for example; and the *Echidna*, or spiny ant-eater, among the primitive egg-laying mammals; but in none of these is the body ever rolled up. They attain their maximum in length among the porcupines.

strange-looking tenrec (*Centetes*) and some of its allies, all of which are confined to Madagascar. It is the largest member of its tribe, measuring over a foot in length, and tailless. The ears, it will be noted, have a curious, bi-lobed shape. In the hedgehog they are hidden amid the fur. Moreover, it is one of the most prolific of all mammals, since it is said that as many as twenty-one young have been produced at a birth. If this is so, there must be a great infant mortality in this species, since it does not seem to be conspicuously numerous. In its general appearance it is not unlike a hedgehog, as may be seen



2. ROLLED UP INTO A BALL BY THE AID OF A GREAT SHEET OF MUSCLE UNDER THE SKIN, SO THAT THE SPINES BECOME A FORMIDABLE ARMATURE AGAINST ATTACK: THE HEDGEHOG WHEN ALARMED.



3. THE LARGEST MEMBER OF THE INSECTIVORA TRIBE: THE TENREC OF MADAGASCAR, IN WHICH THE LARGE SIZE OF THE HEAD IS ACCENTUATED BY THE GREAT TUFT OF COARSE HAIR AT THE NAPE OF THE NECK.

The tenrec has no tail. The young differ very markedly from the adults in appearance and also have three rows of spines down the back. (Photograph by D. Seth-Smith.)

THE RAFT SPIDER—AND ITS SAFE HOME-HIDE.



A RARE BRITISH SPIDER MADE THE SUBJECT OF A REMARKABLE NATURE FILM: AN INCIDENT IN "OVER AND UNDER"; SHOWING THE RAFT SPIDER (*DOLOMEDES FIMBRIATUS*) PREYING UPON A BLUE-BOTTLE.



ON THE RAFT OF LEAVES FROM WHICH IT DERIVES ITS NAME: THE RAFT SPIDER; A SPECIES—THE LARGEST IN ENGLAND—NOW PRACTICALLY CONFINED TO THE NEW FOREST.



AN AMAZING ACHIEVEMENT OF THE CINÉ-CAMERA-MAN IN THE SERVICE OF SCIENCE: THE MINUTE EYES OF THE RAFT SPIDER; SEEN LIKE TWO ROWS OF BLACK BEADS UPON ITS HEAD.

The achievements of the camera-man making modern nature films have provided fascinating spectacles for cinema-audiences, and collected a quantity of valuable data for scientists. The raft spider, which is seen in the above three reproductions from the Gaumont-British Instructional film called "Over and Under," proved very difficult to get upon the screen. For one thing, it is now very rare, and is believed to be practically confined to the New Forest area. It is also very difficult to keep in captivity—unlike the water spider, which is seen in the other series of photographs on this page. It spends its life on water-plants, constructing a sort of raft of leaves; whence it gets its name. If an enemy approaches from the water, it hides on the top of the leaves; if the danger is in the air, it hides in the water underneath them. It can run with speed upon the water, but does not hesitate to dive down or run along the submerged stems of aquatic plants in search of its prey.

REPRODUCTIONS FROM THE FILM "OVER AND UNDER"; BY COURTESY OF GAUMONT-BRITISH INSTRUCTIONAL, LTD.

THE WATER SPIDER—AND ITS BUBBLE HOME.

The camera-man who obtained these remarkable shots of water spiders making their air-bubble nests thus described some of the difficulties he overcame: "To secure these sequences, I had to build special glass cases, secure the proper weeds and food from ponds in the New Forest, and set my cameras under peculiar lighting conditions that changed every few minutes. The thing I most wanted I failed to secure—the way the spiders get into the air-bubbles without breaking them." Months of patience, however, were rewarded by a complete record of operations that have for many years puzzled marine engineers, as well as naturalists. The spider collects its bubble of air by ascending to the surface and thrusting its body out of the water, and so, by some process not yet clearly understood, surrounding the back of its abdomen with the bubble. The bubble is retained in position by the legs. The spider retires to its bubble at the bottom of the pond at the end of the season, and there the eggs are laid and hatched out.



THE CINÉ-CAMERA RECORDS THE WONDERFUL HABITS OF THE WATER SPIDER: THE SPIDER PHOTOGRAPHED UNDER WATER WITH ITS BUBBLE OF AIR, IN THE INSTRUCTIONAL FILM "OVER AND UNDER."



THE SPIDER SWIMMING WITH THE BUBBLE, WHICH IT COLLECTS AT THE SURFACE BY A PROCESS WHICH EVEN THE CAMERA COULD NOT REVEAL: ANOTHER PHOTOGRAPH FROM "OVER AND UNDER."



THE WATER SPIDER'S AIR-FILLED UNDER-WATER HOME: THE SPIDER ENTERING ITS BUBBLE AT THE END OF THE SEASON, WHERE, IN DUE COURSE, EGGS WILL BE LAID AND HATCHED.



RETAINING MAT SAILS WHICH ARE TYPICAL OF CHINESE CRAFT BUT HAVE THEIR HEADS ROUNDED IN THE FASHION OF SOUTHERN CHINA: A HAI-NAN SEA-GOING JUNK.

The island of Hainan, at the southern extremity of China, has long been famous for the speed and sea-going qualities of its junks. In general, they are not very unlike the junks of Hong Kong and, like them, they are built with an external keel and with a vertical stern. The model shows a curious round stern which is quite suggestive of those of the clipper ships of the middle of the nineteenth century. Perhaps the most typical feature of a Hainan junk is that it is fitted with a drop-keel, or centre-board, laced just forward of the main mast. Such a fitting seems to have been introduced into China long before the end of the eighteenth century, when it appeared in Europe, and these drop-keels serve to assist a vessel in holding its course against a head-wind and thus to assist the rudder.



EXTENSIVELY USED IN CHINA IN THE EARLY DECADES OF THE NINETEENTH CENTURY BY FOREIGN SHIPPING FIRMS ENGAGED IN "OPHIUM-RUNNING": A CHINESE LORCHA.

Formerly this type of fast sailing-vessel was found in considerable numbers in Far Eastern waters—notably the coast of China. The hull was built locally, on European lines, and rigged in Chinese fashion for facility of management by native crews. The sails were of the well-known balanced lug type, stiffened by battens which kept them very flat, and enabled the craft concerned to sail very close to the wind. Lorchas were used extensively in China in the early decades of the nineteenth century by foreign shipping firms engaged in the lucrative practice of "opium-running," and were originally designed principally for speed; but later they were built on fuller lines (as represented by this model) for legitimate trade, when speed became a secondary consideration. They are seldom seen now, and the Chinese sea-going junks are rapidly being superseded by steam- and motorvessels.

The Chinese Ambassador opened an exhibition of model Chinese junks and sampans at the Science Museum on October 27. This collection was presented to the Museum recently by Sir Frederick Maze, K.B.E., and forms a record of some of the more important types of craft peculiar to the waters of China, many of which are now rapidly disappearing owing to the competition of steam and for other reasons. All the models were built on a large scale by Chinese craftsmen and the greatest care was taken to ensure accuracy both of form and detail. It has been found possible to reproduce faithfully all the minutiae of construction, rigging and decoration. Chinese craft may be divided into two main types: Northern and Southern. The

FAST VANISHING TYPES OF CHINESE FISHING AND TRADING VESSELS WITH WATERTIGHT

PHOTOGRAPHS REPRODUCED BY COURTESY OF 109



A MODEL REPRESENTING THE TYPE OF SEA-GOING TRAWLER USED BY THE CHINESE IN THE FORMOSA CHANNEL: A SOWAT FISHING-BOAT.

These fishing-trawlers are excellent sea-boats, and are very dry, even in rough weather. The hull is built with a tapered, but blunt bow, and a wide stern, which is cut back so as to accommodate the rudder. Forward of the rudder is placed the first of a series of complete athwartship bulkheads, but shaft if the hull is finished in a pair of triangular projections. The rudder itself, which also serves in some degree as a centre-board, hangs normally far below the bottom of the hull, but it is arranged for easy lifting. The rig consists of a large main mast and very much smaller fore and mizzen masts, on each of which is set a sail stiffened by numerous horizontal battens. The trawl is towed between two vessels working together.



A TYPE OF TRADING VESSEL NO LONGER BEING BUILT, AND NOW ALMOST EXINCT: THE SHANTUNG FIVE-MASTED JUNK.

Junks of this type were formerly built in Shantung Province, but no more are now being laid down. They trade to the ports of the Yellow Sea, and as far south as Shanghai. Their hull is roughly tubular and white-backed, with an added superstructure, and greatly resembles that of the "turret-decked" cargo steamer of 1850-1900. There is no keel, but the central keel-piece is very much thicker than the rest of the planking. Amidships the bottom planking is laid lengthwise, but in the rising portions, both forward and aft, it is laid transversely. The masting is peculiar, for, in addition to three masts stepped on the midship line, there are two further small masts, one stepped outside the port bow, and the other stepped only just inside the port quarter.

Northern type has a swim-headed, bluff bow combined with a flat bottom. This form of hull has been adopted because the ports to which these vessels usually trade are situated up rivers where grounding is of frequent occurrence on shallows and sandbanks. In Southern China, where

JUNKS NOW ON SHOW IN MODEL FORM: COMPARTMENTS EXHIBITED IN THE SCIENCE MUSEUM.

SCIENCE MUSEUM. (CROWN COPYRIGHT RESERVED.)



KNOWN LOCALLY AS A "RICE-CARRIER": A SEA-GOING TRADING JUNK FROM SOUTH CHINA; BUILT WITH A DEFINITE KEEL AND STERN.

This model represents the type of large trading junk, known locally as a "rice-carrier," still used in Southern China. These junks are built with a definite keel and stern, and, in these respects, differ greatly from the more typical junks of Middle and Northern China, which also lack the overhanging stern of the southern types. Like all Chinese craft, however, they are built with solid athwartship bulkheads, in place of the more numerous open frames of European ships, and these bulkheads divide each vessel into a number of separate and watertight compartments. In China, this method of sub-division can be traced back for at least seven centuries; while in Europe the practice is hardly fifty years old. The vessel is equipped with three masts, on each of which is set a sail of Chinese pattern fitted with a number of battens.



A TYPE OF VESSEL WHICH IS STILL IN USE IN THE PORTS OF THE PROVINCE OF FUJEN: A SEA-GOING JUNK FROM FOCHOW.

These vessels, unlike the junks of Southern China, show few signs of European influence, and appear to have remained practically unchanged for at least five hundred years. Such junks are still engaged in the general cargo and passenger trade between Foochow and other Chinese ports, both to the north and as far south as Hong Kong, but are rapidly decreasing in number. The hull is subdivided by bulkheads; while the heavy rudder is arranged for raising and lowering, so that it serves in part as a drop-keel. The heel of the rudder is secured by ropes which pass right under the vessel's bottom, and are made fast in the bows. The sails, although stiffened by battens in the ordinary Chinese style, are of canvas, instead of the earlier bamboo masting, while their heads are rounded off in the fashion of Southern China.

deep-water harbours are more usual, the vessels have a sharp bow, finer lines, and deeper draught. The models show many of the notable features to be found in Chinese craft. Of these may be mentioned the sub-division into compartments by water-tight bulkheads; the use of lee-boards, either in the form of dagger keels, as in the Hai-Nan



REPRESENTING THE TYPE OF LARGE JUNK EMPLOYED FOR FISHING IN THE AMOY DISTRICT OF THE FORMOSA STRAIT: AN AMOY FISHING JUNK.

A considerable fleet of these vessels sail from Amoy and, unlike the smaller, two-masted, trailing junks operating off the coast, use anchored lines for the catch, besides towing a bag-trawl between two vessels. The hull is built with an external keel and tapers towards the extremities, terminating in a blunt bow and a deep, raking transom which extends to the keel. As is usual in Chinese craft, a number of solid athwartship bulkheads form watertight sub-divisions which provide quarters for the crew, storage for fish, etc. The permanent deck-planking is secured to the underdecks of the beams, the upper surface of the deck being composed of removable boards. The intervening space thus formed is used for the storage of a portion of the catch, which is kept in good condition by admitting water.



USED IN THE RAPIDS OF THE UPPER YANGTZE, BETWEEN ICHANG AND CHUNGKING: A TRADING JUNK FROM THE UPPER YANGTZE.

In the portion of the Yangtze between Ichang and Chungking, the prevailing wind is up-stream, and consequently, when proceeding in that direction, the vessel is propelled by sail, or, when the wind falls, by "tracking," or towing from the banks. The sail, however, is never used for beating against the wind, and, in the downstream voyage, when the wind is ordinarily adverse, the sail is lowered, and the mast is unstayed; while the crew man the "yulohs," or heavy oars. A "yuloh" has the "loom" set at a slight angle to the blade, and is pivoted outboard on a projecting beam, while the "grip" is held down by a stirrup. Consequently, by working the "grip" from side to side, the blade moves as does that of an oar when used in sea "rowing."

junk, or, more frequently, a long rudder, which may be hoisted or lowered by means of a winch; self-reefing, battened sails; and multiple sheets, which trim the upper part of the sail as well as the lower—a distinct advantage when sailing close to the wind. This unique collection, representative of the various types of Chinese craft, holds an undoubted appeal for the seaman, the ship-lover, and the artist alike. Here one may examine in all completeness the full development of the skill and craft of the Chinese shipbuilders, who have succeeded in perfecting for varying needs vessels which possess both beauty and excellent sea-going qualities.

BOOKS OF THE DAY.

If the "getting together"

method of approach to international problems, initiated by Mr. Chamberlain, were extended not only to regular periodic meetings between national leaders, but to a more general exchange of views and visits between associations and private individuals of different nationalities, it might go far towards achieving permanent peace and stability. In the long run, too, much could be accomplished by a new spirit in education, especially in the teaching of history and languages. Mr. Chamberlain himself, after his return from Germany, alluded to the difficulty of talking to a man through an interpreter. There have been efforts to invent a new universal language, but surely it would be simpler to use those which already exist? If all of us—particularly statesmen and diplomats—were proficient in at least two languages besides our own, many misunderstandings would disappear. It could easily be done at the school age, when the memory is more receptive; nor is it impossible in later life.

As to historical instruction, some significant comments thereon occur, incidentally, in one of the most revealing and readable books on the European scene hitherto published—namely, "GUNS OR BUTTER," War Countries and Peace Countries of Europe Revisited. By R. H. Bruce Lockhart, author of "Memoirs of a British Agent" and "Retreat from Glory" (Putnam; 10s. 6d.). The book takes its title from Field-Marshal Göring's dictum—"Guns will make us powerful; butter will only make us fat." The author recalls that twenty-five years of his life have been spent on the Continent, and that during the past two years he has revisited more than a dozen European countries. His acute analysis of political movements is mingled, as usual, with delightful descriptions of places and local character, and amusing anecdotes of his travel experiences. Everywhere he had access to prominent people, and among those of whom he writes from personal acquaintance are Dr. Benes and King Boris of Bulgaria. Although his book was completed before the recent crisis and the changes in Czechoslovakia, he discusses the conditions there with a prescience that no subsequent events have falsified.

During his stay in Czechoslovakia, Mr. Bruce Lockhart visited the prison at Terezin, where Gavrilo Princip, assassin of the Archduke Francis Ferdinand, died (of tuberculosis) some four years after his crime, and in the cemetery there he saw thousands of graves of prisoners of war. "These men," he writes, "had been brought here to languish in captivity, to starve and to despair, and to die far from their homeland. I should like to be a dictator for twenty-four hours in order to reform the teaching of history in the schools of the world. The text-books for British schools should be written by Frenchmen, those for French schools by Germans, and those for German schools by Englishmen. Or, better still, the histories taught in the schools of the Great Powers should be written by neutrals. I should abolish the pictures of battlefields. I should replace them by photographs of these war-prisoners' cemeteries, where innocent victims of the contending nations lie buried side by side."

The author returns to the same subject later when describing his visit to Germany. "In the education of German youth," he says, "there were certain features which I found profoundly disturbing. . . . While I was in Berlin, I bought a collection of the new Nazi text-books for schools and universities. The new histories threw a revealing light on Nazi methods of education. Like all text-books now used in German schools, they are written in accordance with the explicit instructions laid down in the handbook of the Reich and Prussian Ministry of Education. . . . In their history text-books all nations extol their victories and gloss over their failures. It is the treatment of the Peace and the post-war period which makes one shudder and wonder where Germany is going. . . . Much more serious is the spirit of hate and of revenge which pervades every page. . . . The glorification of racial superiority and of the armed might of National Socialism stands out on every page. The post-war period before Hitler is treated as Germany's 'years of shame.' Every German who has ever had a liberal idea is either neglected or vilified."

Pointing out the probable effects of this kind of teaching, Mr. Bruce Lockhart writes: "Give a child a gun and he will want to use it. . . . At present German youth accepts unquestioningly all the tenets of the Nazi faith . . . because its mind has been captured and fettered, almost from the cradle, by the German educational machine." Nevertheless, he does not altogether despair of the future.

"On most foreign visitors," he writes, "German youth makes a favourable impression, and I should like to believe that, with the passage of time, these healthy German girls and boys will see the folly of international enmity." The best hope for Anglo-German concord in time to come lies in more frequent association between young people of the two nations. From such meetings there would be benefits on both sides, and much ignorance and prejudice would be cleared away.

It may be, as Mr. Bruce Lockhart suggests, that young Germans are less intolerant than their masters, and more open to new impressions. "During the summer of 1938," he writes, "I saw one example of German youth accepting the evidence of its own eyes. A Nazi girl student came to

against the King and Queen, who were walking freely and unguarded among the people. The Nazi girl was amazed. In her own country she had been present at many Nazi manifestations, but she had never seen a Nazi leader who was not ringed by a bodyguard. She was impressed. Her conversation changed. She went back to Germany with at any rate one new idea in her mind."

It might be still more effective if similar influences could be brought to bear in higher quarters, for in authoritarian States reform must begin from the top. Elsewhere Mr. Bruce Lockhart says: "The best-informed American in Berlin, a man who has spent many years of his life in Germany, told me recently that there would be no peace in Europe until the day when Herr Hitler drove, side by side with King George, to Buckingham Palace." In all the smaller countries that he visited, the author found that every minister and public man believed the key of European peace to be Anglo-German understanding, but he himself realised the difficulty of achieving it. "There was a new Germany," he writes, "which we did not understand, or which the Germans said we did not understand, and its destinies were in the hands of a man who had never been outside his own country." This last statement, by the way, presumably refers to a time before Herr Hitler had visited Italy. I remember reading that at Nuremberg, during the Nazi gathering not long ago, he spoke with enthusiasm about the beauty of Florence. He might be equally charmed with Oxford or Edinburgh.

Warped views of history are said to have affected the destinies of Germany at a vital moment during an older European crisis, when no pacific mediator arose strong enough to avert a catastrophe which involved many millions of deaths and incalculable suffering. The occasion was the famous "scrap of paper" interview between the German Chancellor and the British Ambassador on the eve of the Great War. It is recalled in the Official History of the War, the initial volume of which has just been re-issued in a revised form, entitled "NAVAL OPERATIONS." Vol. I. To the Battle of the Falklands, December, 1914. By Sir Julian S. Corbett. With Appendices and 13 Maps, and a set of 18 larger folding maps in a separate case (Longmans; 31s. 6d. Text only, 21s.). The Official History was issued by direction of the Historical Section, Committee of Imperial Defence, and the present Secretary of the section, Lieut.-Col. E. Y. Daniel, R.M., contributes a new preface to the present volume.

Explaining the scope of the revision which the passage of time has made feasible, Colonel Daniel writes: "The first edition of this volume was published eighteen years ago. As it was also the first instalment of Official History to be issued by any of the belligerent States, the author, the late Sir Julian Corbett, had of necessity to base his narrative almost solely upon our own records, and laboured under the disadvantage of having only incomplete information as to the activities of our opponents. A far more comprehensive study is now possible, for a mass of material

has become available, notably in the issue of the German Official History. . . . Many points that remained in doubt have thus been settled, details hitherto unknown added, the uncompleted accounts of incidents and operations elaborated, and the maps amended accordingly." In particular Colonel Daniel refers to corrections in the chapter on the Heligoland Bight action, on August 28, 1914, which Sir Julian Corbett had to write under great difficulties from unreliable and conflicting reports of the enemy's movements. Again, fresh facts about the cruise of the German raider "Berlin," especially in relation to the positions of the Grand Fleet Squadrons during her activities, have "necessitated the substitution of an entirely new narrative."

The original author's opening chapter, on Preparations for War and the Period of Strained Relations, ends by recalling the historic conversation between Sir Edward Goschen and Dr. von Bethmann-Hollweg when the British Ambassador left Berlin. Describing the German Chancellor's attitude and mentality, Sir Julian writes: "Brought up in the narrow school of German history, he knew not that that 'scrap of paper' was the last consecration of a political tradition, centuries old, under which the sea power that he now saw cutting across the laborious German plans had gained the subtle influence he feared. It was always here in the Netherlands—the borderland between Teutons and Latins—that we had sought to use that influence so

(Continued on page 858.)



AMONG THE MODEL CHINESE JUNKS AND SAMPANS PRESENTED TO THE SCIENCE MUSEUM BY SIR FREDERICK MAZE: A HONG KONG HARBOUR SAMPAN.

Sir Frederick Maze, Inspector-General of the Chinese Maritime Customs, presented to the Science Museum recently a collection of ten models of Chinese junks and sampans. Two of these are shown on this page, and the others are pictured on a double-page elsewhere in this issue. The Hong Kong Harbour sampans are mainly employed in transporting passengers and their baggage to and from the shipping. They are excellent sea-boats and, in some ways, resemble the Thames skiff. They are provided with a movable deck throughout their entire length. They have one mast, with the usual battened Chinese sail, but they can also be propelled by yulohs. (See pages 834-835.)



THE TYPE OF VESSEL USED—UNTIL RECENTLY—AS A FLOATING HOME BY A LARGE PART OF THE POPULATION OF CANTON: A "SLIPPER BOAT."

At Canton there was until recently a large population of men, women and children who spent their whole lives in boats of this type, generically known as "Slipper Boats." The model shown above is a good example of the way in which it is possible to transform a boat into a family home. Movement, which is only occasionally necessary, is obtained by means of one large yuloh worked over the stern. The cabin arrangements are most elaborate, and provide for the easy transformation of the sitting-room into a sleeping apartment. (See pages 834-835.)

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stay with some friends of mine in Scotland. At first she was critical of all that she saw. Everything was better done in Germany than in Britain. The slums of Scotland made her shudder. Then her hosts took her to see the Glasgow Exhibition. By accident they almost brushed

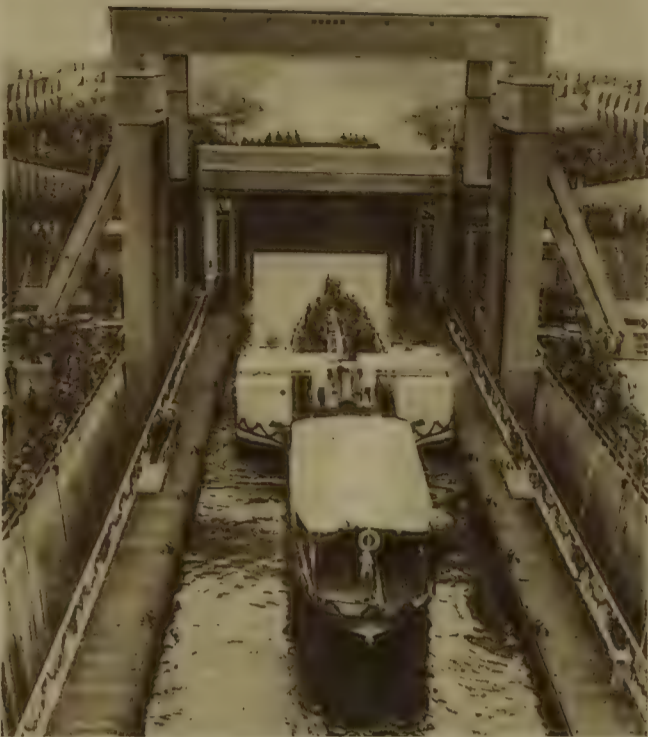
political tradition, centuries old, under which the sea power that he now saw cutting across the laborious German plans had gained the subtle influence he feared. It was always here in the Netherlands—the borderland between Teutons and Latins—that we had sought to use that influence so

A WINDOW ON THE WORLD: NEWS OF THE DAY IN PICTURES.



THE LAST LINK IN GERMANY'S GREAT "MIDLAND CANAL" INAUGURATED: THE GREAT SHIP-ELEVATOR AT THE ELBE JUNCTION, NEAR MAGDEBURG. (A.P.)

The last section of Germany's great "Midland Canal," which runs from west to east and links the Rhine with the Oder, was opened by Herr Rudolf Hess, Herr Hitler's Deputy, on October 30. The idea of the canal was first suggested in the sixteenth century. It has taken 50 years to build. The total length of the canal is just under 300 miles. It now constitutes a continuous waterway running



THE WORKING OF THE SHIP-ELEVATOR: A VESSEL IN THE LIFTING SECTION, AND THE WATER AT THE SAME LEVEL AS THAT BEYOND. (Wide World.)



RAISING A SHIP BODILY TO A HIGHER LEVEL: THE SHIP-ELEVATOR NOW SEEN HIGH ABOVE THE WATER IN THE DISTANCE. (A.P.)

through many of the most important German industrial centres. It joins the Rhine at Wesel, but is linked by waterway with Duisburg and Düsseldorf. Near Brunswick there is a short branch to the Reichswerke Hermann Göring. At Magdeburg the canal is joined by the Elbe coming in from Czechoslovakia on the south. Here stands the great ship-elevator linking the Elbe and the canal.

A total eclipse of the moon will take place on Monday, November 7, and will be easily visible all over Europe—weather conditions permitting. This is the first total eclipse of the moon to be seen here since 1936. The total eclipse will begin at 9.45, the central point will fall at 10.26, and the end of the total eclipse will be at 11.7. Herewith we give a diagram by M. Lucien Rudaux, the French astronomer, whose work is already well known to our readers, showing the movement of the moon (from right to left) through the earth's shadow. The moon's advance into the earth's shadow provides a weird and fascinating spectacle; but even stranger and more sinister is the effect when it is fully eclipsed. Then, the lunar disc reflects only the small amount of light refracted into the cone of the shadow by the earth's atmosphere. This gives the moon a copper glow—the imaginative have not hesitated to call it a blood-red hue—which has excited the superstition of all ages.



THE FORTHCOMING TOTAL ECLIPSE OF THE MOON—ON NOVEMBER 7: A DIAGRAM SHOWING SUCCESSIVE PHASES OF THE MOVEMENT OF THE MOON (FROM RIGHT TO LEFT) THROUGH THE EARTH'S SHADOW (INDICATED BY DOTTED RING).



THE R.A.F.'S OWN NURSING SERVICE: SISTERS WHO SAILED WITH THE LARGE CONTINGENT IN THE "NEVASA."

About a thousand members of the R.A.F.—officers and men—sailed in the transport "Nevasa" on October 25. This is believed to have constituted the largest R.A.F. contingent ever sent overseas in one ship. The men were destined for India, Iraq, the Sudan, Aden, and Malta. Members of Princess Mary's Royal Air Force Nursing Service also travelled in the "Nevasa," and are seen here in their uniforms. (G.P.U.)



MODERNISING LONDON'S UNDERGROUND RAILWAYS: THE NEW ALDGATE EAST STATION, WHICH WAS RECENTLY OPENED TO THE PUBLIC AS PART OF AN EXTENSIVE RECONSTRUCTION SCHEME.

As part of an extensive scheme of reconstruction which has cost £1,000,000 and has been carried out within the last two years, the new Aldgate East Station was opened to the public on October 31. Previously, a fine feat of engineering had been performed, when 1400 ft. of track at Aldgate East was lowered seven feet to the new station level within twenty-eight hours. The reconstruction will increase the passenger-accommodation on the Metropolitan-Barking service. (Fox.)

THE GREAT FIRE AT MARSEILLES: A DISASTER THAT STIRRED

FRANCE TO REFORMS IN LOCAL FIRE BRIGADE EQUIPMENT.



IN THE HOTEL WHERE M. DALADIER AND OTHER MINISTERS WERE STAYING FOR A PARTY CONFERENCE: A BURNT-OUT ROOM AT THE HOTEL DE NOAILLES. (Topical)



WHERE 68 EMPLOYEES, MOSTLY SHOPGIRLS, LOST THEIR LIVES—OUT OF A TOTAL OF 73 DEAD: RUINS OF THE NOUVELLES GALERIES AFTER THE FIRE. (L.N.A.)



IN THE BUILDING WHERE THREE FLOORS WERE OCCUPIED BY FRENCH MINISTERS, INCLUDING THE PREMIER: A CORRIDOR IN THE HOTEL DE NOAILLES. (Sport and General)



FIREMEN AT WORK OUTSIDE THE HOTEL DE NOAILLES (CENTRE BACKGROUND), TO WHICH THE FLAMES SPREAD ACROSS THE STREET FROM THE NOUVELLES GALERIES. (L.N.A.)



ANOTHER ROOM IN THE HOTEL DE NOAILLES, WHERE M. DALADIER AND HIS RADICAL CONFEREES WERE STAYING: A SCENE OF WRECKAGE. (Associated Press)



A FRENCH POLITICIAN CARRYING CLOTHES SAVED FROM HIS ROOM: M. VYON DELBOS (RIGHT), AN EX-MINISTER, LEAVING THE GRAND HOTEL, TO WHICH THE FIRE SPREAD FROM THE ADJOINING HOTEL DE NOAILLES. (Sport and General)



THE FRENCH PREMIER ON THE SCENE OF THE DISASTER: M. DALADIER (RIGHT CENTRE FOREGROUND, LOOKING TOWARDS CAMERA), WITH M. MATTE, WHO HAD TO LEAVE THEIR ROOMS IN THE BURNING HOTEL DE NOAILLES. (Topical)

A great fire disaster, in which more than 70 lives were lost, took place in Marseilles on October 23. It began at about 2 p.m. in the Nouvelles Galeries, a big store in the Canebière, the main street of the city, and spread rapidly, fanned by the Mistral, the strong wind which prevails on the French Mediterranean coast at this time of year. The store itself was completely destroyed within an hour, the glass roof collapsing shortly after 3 o'clock, and it was stated on the 30th that, out of 73 dead, 68 were employees of the Nouvelles Galeries, mostly shopgirls, many of whom had been trapped on upper floors.

Several jumped from high windows. Meanwhile the flames had been swept by the wind right across the Canebière (about 40 yards wide), and set fire to the Hotel de Noailles, almost opposite, in which the French Premier, M. Daladier, and other Ministers were attending a conference of the Radical Party. M. Daladier adjourned the conference and went to take part in directing salvage operations. The fire then attacked the Grand Hotel next door, the Hotel Astoria, the offices of Air France, and the upper part of a bank, the Marseilles Société Générale. The roof of the Hotel de Noailles



(LEFT) THE BEGINNING OF THE FIRE, WHICH SPREAD RAPIDLY, FANNED BY THE PREVAILING MISTRAL WIND: DENSE CLOUDS OF SMOKE AND FLAME RISING FROM THE NOUVELLES GALERIES, IN THE CANEBIERE, THE MAIN STREET OF MARSEILLES. (Wide World)



(RIGHT) EVIDENCE OF THE TERRIBLE RAPIDITY WITH WHICH THE FLAMES SPREAD: THE NOUVELLES GALERIES AS THEY APPEARED A SHORT TIME AFTERWARDS: SHOWING GROUPS OF VOLUNTEERS WHO GATHERED TO ASSIST THE FIREMEN IN THEIR UNPAID WORK. (Sport and General)

fell in, and all three hotels were totally or partially destroyed. Two liners in the port were placed at the disposal of the guests. The total area of the fire was about 250,000 square yards. It blazed so furiously from the first that, by the time the Marseilles fire brigades arrived, it was impossible to approach within 50 yards. Their hoses proved inadequate to control the flames. By 4.30 p.m. a fire-float took up a position in the Old Port, about 500 yards from the fire, and pumped up sea-water to reinforce the fire-engines. At the suggestion of M. Herriot, who is Mayor of Lyons, and was

in Marseilles for the Radical Conference, a call was sent to Lyons, 170 miles away, and firemen from that city arrived by special train. The brigade from Toulon Arsenal was also summoned. Afterwards there was much criticism concerning the inadequacy of the Marseilles fire-fighting equipment. The French Minister of the Interior, M. Sarraut, sent the head of the Paris Fire Brigade, with an inspector-general, to Marseilles, to investigate charges of negligence which had been brought against the Municipal Council there since the disaster, and to reorganise the fire-fighting system.

ART OF MOMENT—WITH A "CHARLES I." FOUND UNDER A FLOWER-PIECE.



IN THE EXHIBITION OF OLD LONDON PICTURES AT THE PARKER GALLERY: A RARE PRINT SHOWING A VIEW OF THE OLD STOCKS MARKET IN THE CITY.

The work of greatest interest in Exhibition of "Old London Pictures" at the Parker Gallery, 2, Albemarle Street, is the original coloured drawing by W. Railton of his design for the Nelson Monument in Trafalgar Square, illustrated below. This was shown at the Royal Academy in 1846, and recently came to light in an auction. Other important pieces are an oil painting of the Tower of London by Henry Pether, late 1830; and a painting of old Westminster Palace made the day after the great fire there on October 16, 1834.



THE ORIGINAL COLOURED DRAWING BY W. RAILTON OF HIS DESIGN FOR THE NELSON MONUMENT IN TRAFALGAR SQUARE; EXHIBITED AT THE PARKER GALLERY.



IN BIRMINGHAM'S EXHIBITION OF TREASURES FROM MIDLAND HOUSES: A CHARLES I. PORTRAIT, BY "OLD" STONE, FOUND UNDER A FLOWER-PIECE.

The Exhibition of Treasures from Midland Houses opened at the Birmingham Art Gallery on November 2. Its object is to illustrate the natural growth of collections of pictures in private houses from generation to generation. An interesting story attaches to the portrait of King Charles I. lent by Lord Leigh and reproduced here. As known in the nineteenth century it was completely painted over with a flower-piece; then a visitor perceived a human eye among the flowers, and this led to the work being cleaned.



IN THE EXHIBITION OF WORK BY MR. CHARLES CUNDALL, A.R.A., AT THE LEICESTER GALLERIES: "THE PROCESSION ON THE SEINE DURING THE ROYAL VISIT TO PARIS, 1938."

The Exhibition of paintings by Mr. Charles Cundall, A.R.A., at the Leicester Galleries, contains forty-one works by this well-known British artist. Mr. Cundall, who was born at Stretford, in Lancashire, has travelled widely and painted in many countries. Some years ago he visited Australia and the Philippine Islands. The present exhibition includes pictures that cover almost every corner of Europe; including Ireland, Spain, Moscow, Brittany, Venice, Dieppe, Naples, and Capri. There are also paintings of the demolition of old Waterloo Bridge and the demolition work in Berkeley Square.



IN THE NEW ENGLISH ART CLUB'S EXHIBITION: "LE PROMOTEUR"; BY J. K. KIRBY.

The eighty-ninth Exhibition of the New English Art Club, at the Suffolk Street Galleries, 6½, Suffolk Street, Pall Mall, contains nearly four hundred works. The artists represented include Professor R. Schwabe, Albert Rutherston, C. R. W. Nevinson, Philip Connard, P. Wilson Steer, Ethelbert White, Sir Muirhead Bone, Sir William Rothenstein, and Lucien Pisarro.



IN THE "ÉCOLE DE PARIS" EXHIBITION AT THE LEFÈVRE GALLERIES: "L'USINE"; BY UTRILLO—A FINE EXAMPLE OF THE ARTIST'S "WHITE PERIOD."



"TABLE GARNIE": A DERAIN STILL LIFE OF UNUSUALLY LARGE DIMENSIONS, FORMERLY IN THE VIENNA STATE MUSEUM; EXHIBED AT THE LEFÈVRE GALLERIES.

An important Exhibition of twentieth-century painting, entitled "L'École de Paris," opened at the gallery of Messrs. Alex. Reid and Lefèvre, 1a, King Street, St. James's, on November 2. It probably contains more examples of contemporary painters working in Paris than any other exhibition yet held in London. The list of names alone is impressive: Bauchant, Bonnard, Braque, Dali, Derain, Dufy, J. Gris, Marie Laurencin, Leger, Lurcat, Matisse, Modigliani, Picasso, Henri Rousseau, Rouault, Segonzac, Utrillo, Vlaminck and Vuillard, to give only a selection. Picasso is represented by some fourteen paintings ranging from 1901 onwards, products of his "blue" and "pink" periods, abstract works, and, perhaps most interesting of all, a large drawing of one of his own sculptures—the only drawing he is ever known to have made from a sculpture—of quite recent date. There is only one Rousseau in the Exhibition ("Maisons Alfort"), but it is notable, being practically unknown, even to experts, until its appearance here.



MONTEZUMA'S GIFT TO HIS CONQUEROR, CORTEZ.

A SHIELD SHOWING THE AZTEC FIRE GOD IN THE FORM OF THE "SPEAKING COYOTE"—BRILLIANT COLOURS SET OFF BY GOLD PLATES: ONE OF THE TREASURES OF FEATHER-WORK PRESERVED IN THE VIENNA MUSEUM OF ETHNOLOGY.

This shield in feather-mosaic is believed to have been one of the treasures presented by Montezuma, the last Emperor of the Aztecs, to his conqueror, Cortez. There was an Aztec tradition that before the break-up of the Empire the first chief of the dynasty of Queztalcoatl would appear out of the East. Thus, when Cortez began his march inland he was believed by the Aztecs to be a descendant of the sun, and the unfortunate Montezuma received him with great honour. Never was an honourable welcome more cruelly repaid. Cortez presented the shield, together with other

feather-work (which included the magnificent feather diadem illustrated in colour in our issue of September 5, 1931), to the Emperor Charles V. After Charles V.'s death the Aztec treasures passed into the possession of the Tyrolese line of the Habsburgs, and, after many vicissitudes, into the Museum in Vienna in which they now are. In this case, the brilliant effect of the feather-work is heightened by the use of gold plates to outline it; while the claws and eyes and teeth of the coyote are also in gold. The shield is here seen reproduced at a third of its actual size.

FROM THE DRAWING BY F. HANNES FISCHER, VIENNA.



CAPE TOWN, A PORT UNIQUE IN THE EMPIRE IN ITS COMBINATION OF STRATEGIC IMPORTANCE, MERCANTILE ADVANTAGES, AND GREAT BEAUTY OF SETTING: AN AERIAL VIEW SHOWING (IN THE FOREGROUND) THE GREAT NEW HARBOUR AS IT WILL APPEAR WHEN COMPLETED, AND (BEHIND) THE MAGNIFICENT SCENERY OF THE PENINSULA.

Few ports in the world equal Cape Town in the combination of commercial and strategic importance, favourable mercantile situation, and magnificent scenic setting. In the old days, when the "Grand Trade" to the East went round the Cape, Table Mountain was the principal sign-post on the world's greatest sea-road. In the Great War partial blocking of the Suez Canal rendered Cape Town again the "Half-way House to India," and any future complications affecting the Canal would have the same result. Of the wonderful scenery that graces the Cape, our illustration affords some idea. In the middle

distance towers Table Mountain, rising in sheer precipices to a height of 3549 ft., and, when seen from below, cutting the skyline with its horizontal front for two miles. On either side, and rather in advance of it, are two lesser peaks which help to form the horse-shoe valley in which Cape Town is situated. That to the left, the Devil's Peak, rising to an elevation of over 3300 ft., is connected to the central mass by a saddle 2000 ft. high. It was known to the ancient navigators as the "Mountain of the Winds." To the right is the Lion's Head, 2175 ft. high, which is connected by a spur with a

lesser elevation known as the Lion's Rump, or Signal Hill. Beyond Lion's Head, and facing the sea, the peaks known as the Twelve Apostles stretch away southwards to the Cape of Good Hope itself, which, in this view, lies in the extreme distance at the end of the Cape peninsula. In the foreground lies Cape Town's magnificent harbour, depicted as it will appear when the present improvements are completed. The natural advantages of its position have been continually improved since the first breakwater was begun in 1860. The new scheme envisages a total expenditure of ten millions, and will make

it the largest man-made port in Africa. The proposed new basin is seen as a great rectangle, on the left of the illustration. Its inner edge is formed by an extensive reclamation of 363 acres. By this addition Cape Town's metropolitan area will be doubled in size, and the existing street traffic congestion will be virtually eliminated. The city's main thoroughfare—Adderley Street—is to be extended seawards to twice its present length and will be laid out as an imposing boulevard 200 ft. wide, ornamented by gardens. A new City Hall will arise amidst gardens near the foot of the extension.

FROM A PAINTING BY C. E. TURNER AFTER AN AIR PHOTOGRAPH IN THE POSSESSION OF SOUTH AFRICA HOUSE, TRAFALGAR SQUARE, LONDON, W.C.2.

SHE makes a perfect picture in colour—but then SKI always does.



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THE BIGGEST ORGANISED EMIGRATION IN HISTORY: 20,000 ITALIAN COLONISTS FOR LIBYA.



THE MASS EMIGRATION ORGANISED MOST THOROUGHLY: THE STOCK OF FOOD AND NECESSITIES WHICH AWAIT EACH COLONIST.



A REMARKABLE EXPERIMENT IN MASS EMIGRATION: CHEERFUL COLONISTS ARRIVING AT GENOA TO EMBARK FOR THEIR NEW HOMES IN LIBYA. (Wide World.)



PREPARING TO RECEIVE PEASANT FAMILIES FROM ITALY: WORKMEN LAYING AN AQUEDUCT TO THE NEW VILLAGE OF OBERDAN, IN LIBYA.



TO BE POPULATED BY SIX HUNDRED FAMILIES OF GOVERNMENT-SUBSIDISED COLONISTS FROM ITALY: THE NEW SETTLEMENT OF GIODA, NEAR MISURATA



READY FOR OCCUPATION BY THE COLONISTS ON THEIR ARRIVAL: HOUSES IN THE NEW VILLAGE OF MADDALENA, IN THE CYRENAICAN GEBEL REGION.



SHOWING THE ABUNDANCE OF WATER WITHOUT WHICH THE COLONISING SCHEME WOULD FAIL: AN ARTESIAN WELL IN THE NEW VILLAGE OF CRISPI.

The biggest organised mass emigration in history began on October 29, when nine ships sailed from Genoa and, joining seven other vessels from Naples off Gaeta, on October 31, proceeded to Tripoli. These ships had 20,000 colonists on board, consisting of peasant families who are to be settled in Libya. The provisions made for their reception are on an unprecedented scale. Settlements have been built for their accommodation; and each cottage has been provided with the following food and necessities: a hundredweight of flour, 2 cwt. of straw, 5 cwt. of wood, 22 lb. of potatoes, 22 lb. of macaroni, 11 lb. of rice, ten large tins of tomatoes,

a quart of vinegar, two lamps, five boxes of matches, and five large tins of condensed milk for babies. A picture of Signor Mussolini hangs on the wall. These arrangements have been made by Marshal Balbo, Governor of Libya, who states that nothing which can contribute towards settling the colonists quickly into their new homes has been forgotten. Eventually the peasants will own the cottages and the land on which they will be established. The convoy was reviewed by the Duce off Gaeta from the cruiser "Trieste," and he was cheered heartily by the emigrants as his vessel passed down the line of transports.

NEWS FROM ALL QUARTERS : EVENTS AT HOME AND ABROAD.



"THE WAR OF THE WORLDS" BROADCAST WHICH CREATED PANIC IN AMERICA: A DRAWING SHOWING "MARTIANS ADVANCING ON WINDSOR."

On October 30 a dramatisation by Orson Welles of H. G. Wells' novel "The War of the Worlds" was broadcast by the Columbia Broadcasting system. The dramatisation included the substitution of the names of American cities for the original place-names and the presentation of the story as news bulletins and commentaries. Many people who tuned in during the broadcast were convinced that they were listening to the description of an actual "invasion" of America by Martians and there were scenes of panic. Our illustrations are reproduced from Mr. H. G. Wells' story "The War of the Worlds," as published in "Pearson's Magazine," and were drawn by W. Goble.



REPORTED BY TERRIFIED RADIO-LISTENERS AS HAVING BEEN SEEN BY THEM! THE MARTIANS.



"DISCHARGING CLOUDS OF A BLACK AND POISONOUS VAPOUR": THE MARTIANS, WHOSE "INVASION" SCARED AMERICA.



A NEW PUNISHMENT FOR SPEEDING IN GERMANY: A POLICEMAN DEFLATING A MOTORIST'S TYRES.

Under a new German law, the police, instead of instituting proceedings for minor motoring offences, are empowered to act on the spot by deflating the tyres of the offending motorist's car. They then stand by and watch the driver while he laboriously pumps them up again by a hand- or foot-pump. It is claimed that this scheme has already reduced traffic offences. (Wide World.)



A FEATURE OF THE WOMAN'S FAIR AT OLYMPIA: A HUGE STATUE OF VENUS.

A feature of the Woman's Fair at Olympia (November 2-26) is this 20-ft.-high version of the Venus de Milo, which occupies a central position in the exhibition. Other attractions include mannequin revues, representations of Hollywood gardens, the Palace of Light and Cavalcade of Colour, "Mothers' House," Modern Housing and Home-Planning sections, and Home Electricity and Gas displays. (Fox.)



AN OLD CUSTOM REVIVED: THE RECTOR OF CHATHAM AND HIS ROYAL MARINES ESCORT.

When the Rector of Chatham, the Rev. C. A. H. Lowe, walked to the church for the Royal Marines' Annual Service on October 30, he was escorted by two corporals and preceded by a drummer. This custom dates from the days when Chatham people were so dangerous that the rector had to have an armed escort to and from church! The barracks were built in 1779. (Keystone.)



ANTI-AIRCRAFT DEFENCE IN AUSTRALIA: GUNNERS MANHANDLING THE FIRST AUSTRALIAN-MADE ANTI-AIRCRAFT GUN ON TO THE PARADE GROUND.

The first anti-aircraft gun to be manufactured in Australia was recently delivered to a unit stationed at Mosman, near Sydney. This gun is extremely mobile, and can be elevated to an angle of ninety degrees. It fires a 16-lb. high-explosive shell every two seconds. Commonwealth and State Ministers, meeting as the Loan Council at Canberra, decided on October 21 to issue a new defence loan of £4,000,000 in addition to a £68,000,000 conversion loan. (Central Press.)



TESTING DE-ICING PASTE IN A COLD-STORAGE PLANT AT SMITHFIELD: AN ENGINEER REPORTING ON ICE-FORMATION ON A WING-SECTION.

Imperial Airways' engineers have recently been testing the effect of a de-icing paste, "Kilfrost." These tests were carried out in a cold-storage plant in Smithfield, and it has been found that, while the paste does not actually prevent the formation of ice on aeroplane structures, it does stop it from adhering, so that the air-stream carries it away. De-icing by means of rubber pulsators is illustrated on another page in this issue. (Planet.)

MARLBOROUGH HOUSE CHAPEL AS RESTORED: "A MASTERPIECE OF ENGLISH RENAISSANCE ARCHITECTURE."

PHOTOGRAPHS BY H.M. OFFICE OF WORKS. (CROWN COPYRIGHT RESERVED.)



SHOWING THE NEW ALTAR AND REREDOS, AND A DESK THAT WAS PART OF THE PULPIT IN CHARLES II.'S TIME: A GENERAL VIEW OF THE SANCTUARY



THE EAST END: A VIEW SHOWING THE COFFERED CEILING, ORIGINAL ORGAN RECESS (RIGHT) AND EIGHTEENTH-CENTURY ORGAN CASE ABOVE THE ALTAR.



THE WEST END: A VIEW SHOWING BLOCKED OPENINGS OF THE ROYAL PEW, AND ONE OF THE EIGHTEENTH-CENTURY DUTCH CHANDELIERS RECENTLY HUNG.



SHOWING THE CARVED FRONT OF THE ORGAN GALLERY DATING FROM THE REIGN OF CHARLES II.: THE ORIGINAL ORGAN RECESS IN THE SOUTH WALL.

Marlborough House Chapel, which had been closed for repairs since January, was reopened on Sunday, October 30, in the presence of Queen Mary, who has taken a deep interest in its restoration. She frequently visited the Chapel while the work was in progress to discuss various questions with Sir Philip Sassoon, First Commissioner of Works. At the service the Bishop of London, as Dean of the Chapels Royal, dedicated the new decorations, the altar-piece, and the altar-cloth. Throughout the seventeenth century the building was known as the Queen's Chapel, St. James's Palace, of which it was an integral part. The

wing of the Palace which gave access to it from the royal apartments was destroyed by fire in 1809. The Chapel is now revealed as one of the most beautiful Renaissance buildings of the early seventeenth century. As proved by the researches of the Office of Works, it was designed in 1623 by Inigo Jones, though many writers have incorrectly ascribed it to a later date. The screen and panelling date from Charles II.'s reign. The altar-piece, possibly an early work by Annibale Caracci, has been chosen from the royal collection to replace one painted in 1683 for Queen Catherine and removed in 1689.

PERSONALITIES OF THE WEEK:

PEOPLE IN THE PUBLIC EYE.



THE DUKE OF KENT VISITS AN EXHIBITION OF NELSON RELICS: HIS ROYAL HIGHNESS ARRIVING AT THE NATIONAL MARITIME MUSEUM AT GREENWICH.

On October 21, the anniversary of the 'Battle of Trafalgar,' the trustees of the National Maritime Museum at Greenwich arranged a special display of recently acquired Nelson relics. The exhibition was visited by the Duke of Kent on October 25 and his Royal Highness stayed for over an hour inspecting the relics, some of which have been presented to the Museum by Queen Mary. One of the most interesting of the exhibits is Nelson's will, dated May 10, 1803.



GENERAL OF ARTILLERY LUDWIG BECK. Chief of the General Staff of the German Army since 1935. Has retired from active service. Is fifty-eight. He is succeeded by General Halder. The modern Germany Army was largely built up by his efforts—a fact recalled by Herr Hitler in a message to him on his retirement.



LIEUT.-COLONEL RAMON FRANCO. Brother of General Franco and commander of the Nationalist seaplane base at Majorca. Was killed on October 28 when a seaplane in which he was travelling crashed into the sea. He was forty-two. In 1925 he flew the South Atlantic.



THE GERMAN AND ITALIAN ARBITRATORS BETWEEN CZECHOSLOVAKIA AND HUNGARY: HERR VON RIBBENTROP AND COUNT CIANO PHOTOGRAPHED TOGETHER AT ROME.

It was arranged that Herr von Ribbentrop, the German Foreign Minister, and Count Ciano, the Italian Foreign Minister, should meet in Vienna on November 2 to arbitrate on the Czechoslovak-Hungarian dispute. They did so at the request of the Czechoslovak and the Hungarian Governments, who have undertaken to accept their award immediately. Herr von Ribbentrop had previously visited Rome for conversations with Count Ciano and Signor Mussolini.



MR. C. W. G. EADY.

Deputy Secretary of State and Administrative Chief of the A.R.P. Department at the Home Office. On October 26 stated: "We are not prepared; we have hardly begun to prepare; we do not know how all the failures that occurred during the crisis can be avoided next time." Also criticised A.R.P. Regulations.



SIR FRANK BOWATER.

Will take office as Lord Mayor of London on November 9. Is a partner in W. V. Bowater and Sons. Was a Sheriff of London, 1929-30, and a member of the London County Council from 1934 to 1937. During the Great War commanded a battery in France. Is a Major, 4th London Howitzer Brigade, R.F.A., T.F.



THE NEW LORD PRIVY SEAL: SIR JOHN ANDERSON, WHO WILL ORGANISE A.R.P.

The appointment of Sir John Anderson as Lord Privy Seal, on October 31, means that this able administrator will hold an office free from departmental responsibilities, enabling him to devote his energies to organising the defence of the civilian population. Was Governor of Bengal from 1932 to 1937. Chairman of the Board of Inland Revenue, 1919-22. Served as Permanent Under-Secretary, Home Office, 1922-1932.



MR. QUINTIN HOGG.

Elected M.P. (Nat. Con.) for Oxford at the by-election whose result was declared on October 27. He defeated Mr. A. D. Lindsay (Ind. Prog.) by a majority of 3434-3211 fewer than the Government's majority at the last election. Is the elder son of Viscount Hailsham and a barrister. He is thirty-one.



MR. O. PIROW.

South African Minister of Railways and Harbours and of Defence. Has been visiting Portugal, where he consulted with Dr. Salazar, and Nationalist Spain while on his way to London to confer with the Government on rearmament. It is expected that he will visit Germany, where he will discuss the colonial question.



THE NEW SECRETARY FOR DOMINION AFFAIRS: MR. MALCOLM MACDONALD.

Mr. Malcolm MacDonald will undertake the duties of Secretary for the Dominions, in addition to those of Secretary for the Colonies. Has been M.P. (Nat. Govt.) for Ross and Cromarty since 1936. Was Parliamentary Under-Secretary, Dominions Office, from 1931 to 1935. Was appointed Secretary of State for Colonies in 1935 and, later in the year, Secretary of State for Dominion Affairs.



MR. DUFF COOPER'S SUCCESSOR AT THE ADMIRALTY: LORD STANHOPE.

The announcement of Lord Stanhope's appointment as First Lord of the Admiralty, in succession to Mr. Duff Cooper, who resigned, was made on October 27. Lord Stanhope is Leader in the House of Lords, and first entered the Cabinet in 1936, when he was appointed First Commissioner of Works. President of the Board of Education, 1937. Has held the office of Civil Lord of the Admiralty.



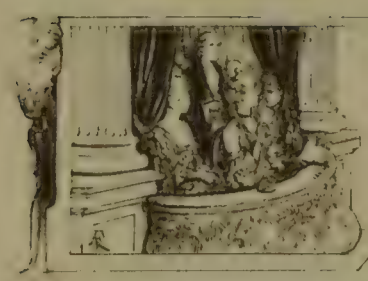
APPOINTED PRESIDENT OF THE BOARD OF EDUCATION: EARL DE LA WARR.

Previously Lord Privy Seal. Is thirty-eight. Succeeds Earl Stanhope, who has been appointed First Lord of the Admiralty. Was Parliamentary Under-Secretary, War Office, from 1929 to 1930; Parliamentary Secretary, Ministry of Agriculture, and Deputy Minister of Fisheries, 1930-31 and 1931-35. Became Parliamentary Secretary, Board of Education, in 1935 and Parliamentary Under-Secretary of State for the Colonies in 1936.



THE NEW LORD PRESIDENT OF THE COUNCIL: VISCOUNT RUNCIMAN.

Following on the resignation of Viscount Hailsham as Lord President of the Council, it was announced, on October 31, that Viscount Runciman had been appointed as his successor. He led the British mission which went to Czechoslovakia to mediate between the Sudeten Germans and the Government at Prague. Was twice President of the Board of Trade, in 1914-16 and in 1931-37.



The World of the Theatre.

By IVOR BROWN.



THOSE ROGUES AND VAGABONDS.

I RECENTLY attended the opening of a much-needed building—that is, a repertory theatre in Oxford worthy of that city's repute in art and dignity in architecture. The occasion—the first performance at the new Playhouse in Beaumont Street—was attended by the Vice-Chancellor of the University and graced by a speech from the Senior Parliamentary Burgess, Mr. A. P. Herbert. The gentry who sat around me looked like a posse of professors most profound: surely that one of them whose head had equal formidability of brow and boskage held no less a Chair than that of Ethical Exegesis! And all to watch a play about a Cambridge man—and a naughty fellow, too—Samuel Pepys; all to survey the practise of a craft long suspect of the law and of the godly; all to study the antics



A TRIPLE SILVER-WEDDING GROUP IN "WHEN WE ARE MARRIED," AT THE ST. MARTIN'S: MR. J. B. PRIESTLEY'S HIGHLY SUCCESSFUL COMEDY OF YORKSHIRE LIFE.

The plot of "When We Are Married" turns round the revelation that the clergyman who solemnised the marriages of the Sopitts, the Parkers, and the Helliwells, three eminently respectable Yorkshire couples, was unqualified to do so, and on the reactions of the different characters to what may be a complication—or a release.

of rogues and mountebankery of vagabonds. But we are very solemn about this same craft nowadays, and what was once condemned as the House of Satan has become culture's proper chapel, the school for all good citizens.

Actors now are frequently knighted and, of course, the arrival of a National Theatre will add to the status of the profession. There seems at last to be a general agreement that the business of counterfeiting somebody else and showing the depth and range of a talent for mimicry, dressing-up, and making-up is a highly exalted occupation. That is odd, because by the Greek philosopher Plato the whole exercise was held to be a debasing one, unworthy of a gentleman and likely to corrupt him. Furthermore, to the respectable folk, for many a century the words "actor" and "actress" have been synonymous with lightness and giddiness and even flagrant immorality. But now the mummer has become the moralist's pet, and in the University of Oxford authority respectfully gathers in order that the gown may bow to the motley.

But pause. There are Puritans still, and the protestant voice against the vanity and levity of strutting, posturing, painted people may yet sometimes be heard. In particular, there is one voice of power and distinction—that of Mr. Aldous Huxley, who has lately turned from entertainment of the Brighter Young to the edification of the "Serious Old." In his fascinating book of beliefs about first and last things, called "Means and Ends," Mr. Huxley mentions drama in his chapter on "Education." While he concedes that a person who is imitating others may sometimes be made more aware of his own nature, the writer is, on the whole, a ferocious critic of acting regarded as an ethical exercise.

"... acting is one of the most dangerous of trades. It is the rarest thing to find a player who has not had his character affected for the worse by the practise of his profession."

That is a direct and a drastic charge, and I think that there is a certain confusion in it. There are plenty of actors who are modest and retiring people: they avoid publicity, work conscientiously, and go quietly home after work, like any ordinary citizen, instead of rushing off to parties in order to be paragraphed. Of these actors the



A YOUNG PEOPLE'S WEDDING-GROUP IN "QUIET WEDDING," AT WYNDHAM'S THEATRE: ELIZABETH ALLAN AND FRANK LAWTON AS THE COUPLE WHO ARE ALMOST FUSSED INTO A SEPARATION ON THEIR WEDDING EVE; WITH THE WEDDING PARTY.

The characters are (l. to r.) Bella, the cook (Helen Burls), John Royd, the bride's brother and her father (Peter Madren and George Thorpe), the bride and bridegroom, the best man (Clive Morton), the bride's brother-in-law (Geoffrey Denys), the maid (Madge Titheradge), the French dressmaker (Violette Morice), the two aunts (Elsa Grahame and Marie Löhr), the bridesmaid (Glynis Johns), the bride's mother (Marjorie Fielding), the bride's married sister (Gwynne Whitty), and John Royd's fiancée (Anne Firth).

readers of newspapers naturally hear and see less. Not being children of vanity to begin with, such players are not utterly turned to vanity by their profession. On the other hand, there are many people in this world who are natural exhibitionists, who have the itch to be seen and heard and admired. Naturally, they flock to the stage because it offers them a plinth for their beauty and a platform for their eloquence. Possibly their already fiery spirits are further inflamed by applause. But the vice is planted in them: it is not just put there by their profession.

Acting may elicit the worst faults of egotism and display. But the faults are there before they are elicited. Mr. Huxley, finding the servants of an institution to be displeasing to his sense of conduct and of human values, furiously blames the institution. But if a worker at the Mint or at a bank is found purloining the cash, is it fair to denounce all mints and banks as monstrously wicked institutions and sources of moral ruin and debauchery?

During the last weeks I have seen a good deal of the people who are striving very hard to keep a decent standard of playgoing alive where there is otherwise only the deplorable standards of the film. In huge provincial centres of population, for example, such as Middlesbrough and its environs, there would be no personal performance of drama at all were it not for the amateur enthusiasts who, with a professional coach and producer, put on a play for a week

There are similar people keeping the theatre alive by similar efforts in towns all over Britain. Why do they do it? Is it asserted that the man who learns an enormous part like that of Undershaft in "Major Barbara," and the person who hangs about during long rehearsals with only the prospect of being cast as maid or butler and saying

"Yes, my lady," once or twice and so appearing for a week at the Assembly Rooms, Coketown, are animated by a raging passion for self-display and self-indulgence? I doubt it. Of course, there is enjoyment in the game, and it would be humbug to deny its appeal to self-esteem. But that is very far from being all. These people, or most of them, believe that the work is a good one, worthy of a place in a full life, widening the range of experience for self and audience, adding something to the resources of a town, a protest against dullness and barbarism.

If our hosts of actors, amateur and professional, do, in the majority of cases, feel that way about it, it is ridiculous to regard the theatre with the cold, suspicious eye of Mr. Huxley. It is not his straightforward House of Satan at all, but a queer, mixed-up sort of place, where all sorts

of people do all sorts of things for all sorts of reasons, most of them being good people doing good things with good reasons. As far as egotism is concerned, the theatre is



"DEAR OCTOPUS," MISS DODIE SMITH'S SUCCESSFUL COMEDY AT THE QUEEN'S: MARIE TEMPEST AS DORA RANDOLPH, THE BENEVOLENT MATRIARCH, WITH HER MOST CONSTANT ADMIRER, HER HUSBAND CHARLES (LEON QUARTERMAINE).

The crux of this play is the golden wedding of Charles and Dora Randolph, she being the matriarch of the family which is the "dear octopus."

worst where most rewarding and successful—i.e., in West London, where the career open to talent in boot-licking and intrigue is most patently visible. But when there is either no pay or small, and the hope of only tiny reviews in one local sheet, it is impossible to regard the players as self-seekers merely. If they were, they would leave their sinking or just-floating ships in a hurry.

But that is just what they do not do. Go and see Mr. Robert Morley's amusing play about such repertory players in "Goodness, How Sad!," at the Vaudeville. These people are strictly loyal to a foundering source of employment. Of course, it still brings them in a pittance and offers them expectations, but their loyalty is not to the paymaster merely. It is loyalty to a job or a team, to their continuity and tradition, to all the hopes of a decent future for their venture. That is a sort of mummer's life, which, it seems, Mr. Aldous Huxley has rather unfairly overlooked.



"GOODNESS, HOW SAD!," AT THE VAUDEVILLE: HIGH TEA IN A THEATRICAL LODGING-HOUSE SHARED BY THREE YOUNG PEOPLE FROM A REPERTORY COMPANY WITH A SEAL-TAMER AND HIS WIFE.

The two ardent young actresses in the repertory company are Carol (Jill Furse) and Christine (Judith Furse). Peter (Frith Banbury) is in love with the younger, Carol. The seal-tamer (Arthur Hambling) and his wife (Kathleen Boutall) provide a rich comic element.

or so every month, rehearsing the other three weeks, after their day's work is done. Their ambition is severe, their standard (in choice of play) exacting. They are not unique.

THE GREEK CITY WIPED OUT IN A DAY

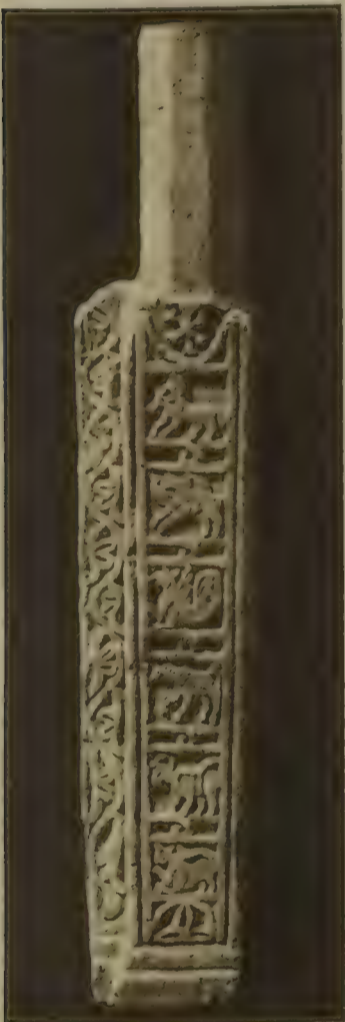
BY PHILIP OF MACEDON.

NEW DISCOVERIES AT OLYNTHUS, WHOSE DESTRUCTION IN 348 B.C. PAVED THE WAY TO THE SUBJECTION OF ATHENS (DEAF TO THE WARNINGS OF DEMOSTHENES) AND TO THE WORLD-CONQUESTS OF ALEXANDER.

By DAVID M. ROBINSON, Professor of Archaeology and Epigraphy, Johns Hopkins University, Baltimore, and Director of the Excavations at Olynthus.
(See Illustrations on the next four pages.)

WE have previously reported in *The Illustrated London News* (May 26, 1928, Jan. 23 and 30, 1932, and Nov. 10, 1934) on the excavations at Olynthus in Macedonia, some forty miles south of Thessalonica. Olynthus is the only city on the Greek mainland where the development of a Greek residential district and of a city plan can be studied. It is also the only city where to any extent we have houses of the best period of Greek art, the fifth and fourth centuries B.C. (Priene, Delos, Pompeii, Herculaneum, Ostia are much later), so that their importance for the history of domestic architecture and of ancient art cannot be over-emphasised. Their contribution to the study of house types can hardly be over-estimated. Those of the previous campaigns have just been published in the eighth volume of the Olynthus publications (Johns Hopkins Press, Baltimore, Md.; 1938).

In the siege of August, 348 B.C. Philip, the father of Alexander the Great, lost an eye from an arrow-shot, and with it his temper. As a result, with the help of traitors, Lasthenes and Euthykrates, who betrayed the city, he destroyed Olynthus so thoroughly that only the foundations of the buildings remained, as Appian says. Demosthenes, who wrote three Olynthiac orations and several Philippics to try to persuade the Athenians to save Olynthus, for he realised that Athens' turn would come next, as it did ten years later at Chaeronea, tells us that one would never believe that Olynthus had ever been inhabited. The statement is correct, as even the location of the site was unknown till we began excavations in 1928. Even recently some great scholars have doubted the discovery and thought that we were excavating a Hellenistic city (after 323 B.C., the year of Alexander's death), since the Hippodamian system of streets is as regular as at Priene; and mosaics and other types of art, such as we have discovered, had previously been dated in Hellenistic times. The coins alone, which have just been published in Volume IX, prove that we have a Hellenistic city and that it was not rebuilt after 348 B.C.; and this year we have found definite inscriptional evidence for the unofficial name, Olynthus, in the sales inscriptions and for the official name, "Chalcidicus," in a treaty made in 356 B.C. with King Grabos of Illyria. We have published already nine large volumes on the excavations, and a study of them and of our forthcoming volumes will show that mosaics began at Olynthus long before Alexander the Great and that many other forms of art (especially vases, terra-cottas and bronzes), previously thought to be Hellenistic, are really Hellenic (before 323 B.C.). We have broken down the artificial barrier, erected by modern scholars, between Hellenic and Hellenistic at 323 B.C. There was no such sharp division in a single year, but a gradual transition. This brief introduction will perhaps enable the readers of *The Illustrated London News* to follow our report.



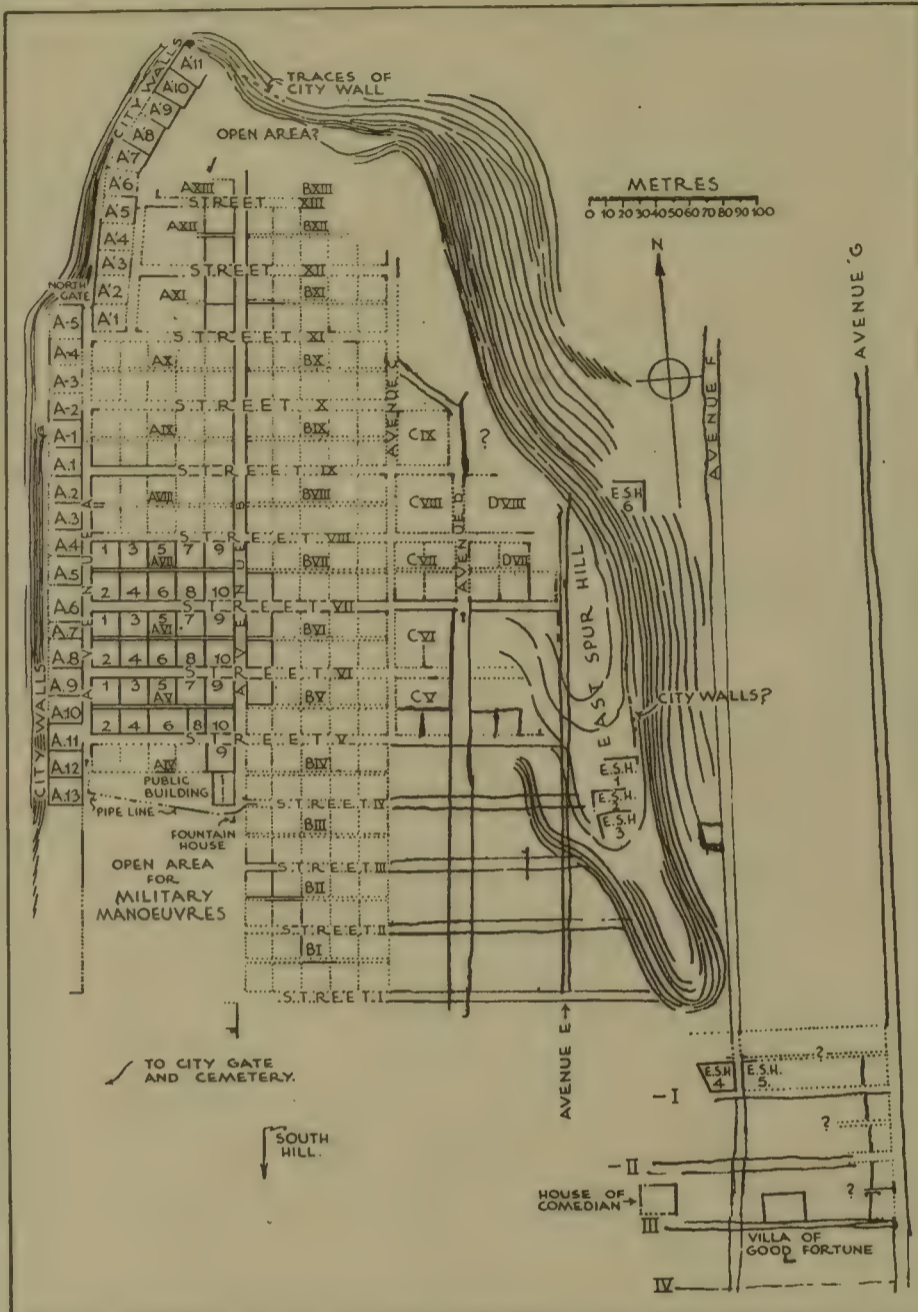
2. FOUND AT HAGIOS MAMAS, SOUTH OF OLYNTHUS: A VERY FINE BYZANTINE OR EARLY CHRISTIAN PILLAR, WITH SIX SCULPTURED RELIEF PANELS REPRESENTING RESPECTIVELY (FROM TOP TO BOTTOM) A CENTAUR, PEGASUS, A GRIFFIN, AN ELEPHANT, A BULL, AND A LION (OR PANTHER).

The excavations of the Johns Hopkins University conducted at Olynthus under the auspices of the American School of Classical Studies in Athens, with the help of Professor George E. Mylonas, of Washington University, St. Louis, were continued for the fourth campaign with a staff of fifteen and an average of about 100 workmen from the latter part of March to the end of June. Some thirty more houses were excavated, making in all more

than one hundred which have been cleared. Block B VI and Block A VIII (each with the usual ten houses) were completely cleared (see Figs. 1 and 13). In Block B VI a column base of stone (Fig. 3) supplemented by burnt brick was found, showing that burnt brick could be used before 348 B.C. The excavation of the northern half of Block A IV was completed. The southern half proved to have two very wide walls and three column bases, so that there were evidently barracks or stables here or possibly an arsenal such as the Germans have recently found at Pergamon. To the south there was an agora, or, rather, an open area for military manoeuvres. The north side of street V was cleared across the valley between the main north hill and the East Spur (Fig. 1), locating Avenue D, which was more than 31 ft. wide where it crossed street V. One house on street V, with some seventeen rooms, was completely excavated because of the finding at its entrance of a limestone inscription giving the name of the owner as Zoilus, son of Philocrates, and the sale price as 1200 drachmas (about £50). To the east of the Villa of Good Fortune, Avenue G was located and at the west two houses, then street II, then two more houses, and street III. These houses are of great architectural interest, as are two villas excavated south of the Villa of Good Fortune, Avenue F on the slope of the East Spur of the North Hill. Several trial trenches were dug on the South Hill and in the plain to the east. It became apparent that houses were built well down toward the bottom of the valley but not in the lowest part, where water still accumulates. But to the north-east of this lowest section walls of houses were discovered, so that we know now that the ancient city surely extended as far as the little church of St. Nicolas, far to the east of Avenue G, and had a population of perhaps 20,000. We destroyed this church to clear beneath it an interesting

church of Byzantine style with coloured pebble mosaics of three rows of large circles, a Byzantine capital, parts of the decorated altar screen, painted pillars, columns, and parts of the roof. The city plan is now defined for nearly twice the area shown in our recent book, "Olynthus VIII," pl. 109. In general in the new section the unit was also a block of ten houses, 300 Greek feet by 120, but in the villa section of wealthier houses the houses often exceeded the unit of 17 metres square (about 20 square yards), or had open spaces on two or more sides.

One of the most important houses in the Villa section is at the corner of Avenue G and street I, and is



1. THE ONLY SITE ON THE GREEK MAINLAND REVEALING THE LAY-OUT OF A CITY OF THE FIFTH AND FOURTH CENTURIES B.C.: A PLAN OF OLYNTHUS, INDICATING THE POSITION OF VARIOUS HOUSES AND LOCALITIES MENTIONED IN PROFESSOR ROBINSON'S ARTICLE.

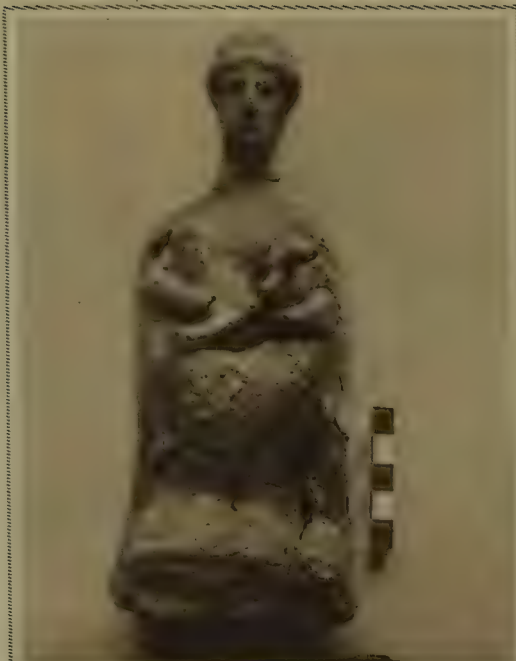


3. EVIDENCE OF THE USE OF BURN'T BRICK IN GREEK BUILDING BEFORE 348 B.C., WHEN OLYNTHUS WAS DESTROYED: A STONE COLUMN-BASE, SUPPLEMENTED BY BURN'T BRICK, FROM THE COURTYARD OF A HOUSE.

architecturally the best so far excavated (Fig. 15). It has about ten rooms. The *andron* or living-room corner has the usual raised border. Next to west was a room with cement floor painted yellow and walls of white and red plaster. Next to the west was a workroom with a side room and piles of pebbles for making mosaics, a heap of white clay, a vase of cement, grinders, and other vases containing red and blue pigments. South of these rooms was the long corridor or *pastas*, a cobbler-stone court and entrance portico, a store-room with parts of at least four large vases or *pitthoi* (some inscribed with the price, as for example, 53 drachmas, 2 obols, or about £2). The store-room was about 3 ft. below the level of the vestibule, so that one had to step down and could easily remain unnoticed by a woman descending from the upper storey into the store-room's ante-chamber, as in Menander's play "Samia." There is a summer-room (Fig. 15) with mosaic floor, cistern, and column bases, on which had fallen pieces of mosaic from the second storey. Other rooms are the kitchen, bathroom, and living-room or *acous* with

[Continued on page 862.]

**"HELLENIC" AND "HELLENISTIC" STYLES:
THE DISTINCTION REMOVED AT OLYNTHUS.**



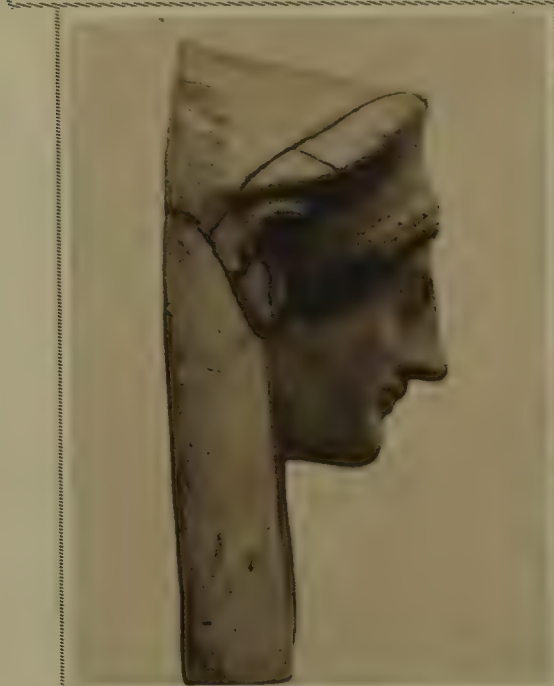
4. DATING FROM THE MIDDLE OF THE FIFTH CENTURY B.C.: A TERRA-COTTA SEATED FIGURE OF A MOTHER AND CHILD FOUND AT OLYNTHUS.



5. DECORATED WITH A STAMPED RELIEF OF A RECLINING LADY PATTING A HORSE'S HEAD: A VASE OF THE *guttus* TYPE DATED BEFORE 348 B.C.



6. A PLASTIC VASE THAT WOULD FORMERLY HAVE BEEN CALLED HELLENISTIC: A BOY AND GIRL EMBRACING; WITH ANOTHER BOY'S HEAD ON THE RIGHT.



7. A TERRA-COTTA MASK OF THE ARCHAIC FEMALE TYPE: ONE OF SEVERAL EXAMPLES DISCOVERED ON THE SITE OF OLYNTHUS.



8. A MARBLE STATUETTE OF ASCLEPIUS (OR ÆSCULAPIUS), ORIGINALLY HOLDING A SERPENT-HEADED STAFF: A FINE WORK OF THE FOURTH CENTURY B.C.



9. THE "FUNNY MAN" OF ANCIENT GREECE: A PLASTIC VASE REPRESENTING A COMIC SILENUS, MADE IN THE FOURTH CENTURY B.C.



10. EVIDENCE OF PRE-HELLENISTIC RELIEFS ON VASES: A UNIQUE *anochoe*, SHOWING ORESTES WITH ELECTRA, OR ASTYANAX AND ANDROMACHE (FIFTH CENTURY B.C.).



11. A TERRA-COTTA MASK DATING FROM THE FIRST HALF OF THE FIFTH CENTURY B.C.: AN EXAMPLE OF THE FEMININE TYPE FROM OLYNTHUS.



12. A COMIC ACTOR OF THE OLD GREEK COMEDY, WEEPING: A TERRA-COTTA FIGURINE DATING FROM THE FIFTH CENTURY B.C.

In his article on the opposite page, describing his latest discoveries at Olynthus, to which the above photographs relate, Professor David Robinson again stresses the fact that the examples of Greek art found there have removed the hard-and-fast distinction by which everything earlier than the death of Alexander the Great was called Hellenic, and everything later, Hellenistic. He made the same point in a previous contribution to our pages, when he wrote: "All our finds date before 348 B.C. (the date of the destruction of Olynthus by Philip of

Macedon, Alexander's father) and are Hellenic (*i.e.*, before 323 B.C.), not Hellenistic (after 323 B.C.). For archaeological investigation and for the history of art, this *terminus ante quem* is valuable for determining chronological and stylistic differences. We have broken down the barrier between 'Hellenic' and 'Hellenistic.' Many realistic tendencies started in the days of idealism long before the death of Alexander in 323 B.C., and many works which seem to date from Hellenistic times we can now place before 348 B.C." Olynthus was a very ancient city.

PHOTOGRAPHS BY THE JOHNS HOPKINS UNIVERSITY EXPEDITION. (SEE ARTICLE ON THE OPPOSITE PAGE.)

THE ONLY CLASSICAL GREEK CITY KNOWN IN ITS COMPLETE

PHOTOGRAPHS BY THE JONES HOPKINS UNIVERSITY



13 "THE VERY STONES ECHO THE DENUNCIATIONS OF DEMOSTHENES, WHO . . . FAILED TO ROUSE THE ATHENIANS TO MEET THE MACEDONIAN DANGER AND TO SAVE OLYNTHUS":



14. THE VILLA OF THE BRONZES, SO NAMED FROM DISCOVERIES IN IT, INCLUDING THE SHIELD-RIM (FIGS. 19 AND 20): A TYPICAL OLYNTHIAN HOUSE: SHOWING A TERRA-COTTA BATH-TUB (LOWER RIGHT CORNER) AND (LEFT BACKGROUND) A ROOM THAT CONTAINED A MOSAIC (FIG. 18).



18. SHOWING (CENTRE) A PEBBLE MOSAIC WITH A DESIGN OF A CROSS INSIDE A CIRCLE AND A FIGURE OF A FISH: ROOMS ON THE NORTH SIDE IN THE VILLA OF THE BRONZES (ILLUSTRATED ABOVE IN FIG. 14).



15. THE HOUSE OF MANY COLOURS: (RIGHT BACKGROUND) KITCHEN (WITH PIT) AND BATHROOM BEYOND; (LEFT) A ROOM WITH SQUARE HEARTH AND (NEARER) A ROOM WITH CIRCULAR CISTERN.



19. PERHAPS CARRIED BY A SOLDIER WHO FOUGHT AT THE SACK OF OLYNTHUS IN 348 B.C.: A LARGE SHIELD, OF WHICH ONLY THE BRONZE RIM (SEE FIG. 20) NOW REMAINS (INNER DIAMETER ABOUT 2 FT. 5 IN.).

PLAN: OLYNTHUS—UNIQUE IN ARCHITECTURAL HISTORY.

EXTENSION. (SEE ARTICLE ON PAGE 846.)



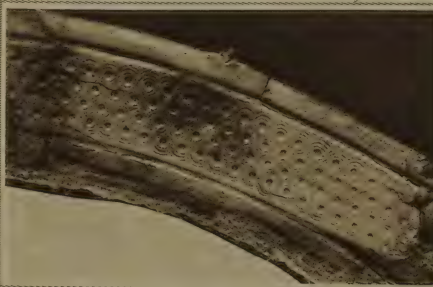
A GENERAL VIEW OF THE EXCAVATIONS, LOOKING NORTH FROM AN OPEN SPACE (THE AGORA, OR A MILITARY PARADE GROUND) AND SHOWING THE REGULARITY OF THE STREETS.



16. "MODERN" WATER-SUPPLY IN THE FIFTH CENTURY B.C.: AN AQUEDUCT OF TERRA-COTTA PIPES IN A TUNNEL, THAT BROUGHT WATER FROM MOUNTAINS TEN MILES AWAY (SEE FIG. 21).



17. WITH A "MODERN" DRAINAGE SYSTEM (NOTE THE APERTURE OF A CHANNEL ON THE RIGHT), AND SURROUNDED BY A RAISED FLOOR FOR COUCHES: THE ANDRON (MEN'S QUARTERS) IN A HOUSE WHERE THE STATUETTE OF ASCLEPIUS (FIG. 8) WAS FOUND.



20. PART OF THE BRONZE RIM OF THE SHIELD SHOWN IN FIG. 19 (ADJOINING): DETAIL OF THE DECORATION—A GUILLOCHE OR BRAID PATTERN, AS ON SHIELDS FOUND AT ATHENS, OLYMPIA, AND PERGAMON, AND NEAR TARENTUM.



21. "MODERN" WATER-PIPE CONSTRUCTION AT OLYNTHUS ABOUT 2400 YEARS AGO: A CEMENTED RIGHT-ANGLED JOINT IN THE TERRA-COTTA AQUEDUCT LAID IN A SUBTERRANEAN TUNNEL ABOUT 4 FT. 7 IN. HIGH (SEE FIG. 16 ABOVE).

These photographs show the site of Olynthus, where excavations began ten years ago, as it appears to-day, with some of the latest houses discovered, as described by Professor Robinson on page 846. Instead of repeating any of his article here, we may quote some appropriate passages from his previous contributions on the subject. Thus, recalling the destruction of the town by the aggressive Philip of Macedon in 348 B.C., he writes: "Philip realised

that he must destroy Olynthus and the powerful Chalcidic League of some thirty cities, of which it was the capital, before he could conquer Greece, as he did ten years later at the battle of Chaeronea, thus preparing the way for his son, Alexander, to conquer the world. . . . The very stones echo the denunciations of Demosthenes, who recognised that the crisis 'called almost with an audible voice,' but, despite the passionate rhetoric of the Philipps

and Olynthiac orations, failed to rouse the Athenians to meet the Macedonian danger and to save Olynthus. The revenues of Athens were being expended in doles to idlers at home, rather than in pay to defenders of their country abroad. Demosthenes said: 'Men have reared private houses more stately than our public buildings, while the lower fortunes of the city have sunk, the higher have their fortunes soared.' 'How modern it all sounds!' Again,

Professor Robinson has said: "Olynthus is the only Greek city from the fifth and fourth centuries B.C. of which we know the complete plan, and from which we have mosaics. Our Olynthian Hellenic houses fill a lost chapter in the history of domestic architecture. Classical Greek houses were not so modest as is stated in the handbooks. There were houses with 8 or 12 rooms on the ground floor, and probably as many more in the second storey."

CRAFTSMANSHIP AT OLYNTHUS IN THE 5TH AND 4TH CENTURIES B.C.

PHOTOGRAPHS BY THE JOHNS HOPKINS UNIVERSITY EXPEDITION. (See Article on Page 846.)



22. (LEFT) ANIMAL MOTIVES IN HELLENIC ART OF THE FIFTH CENTURY B.C.: A PLATE BORDERED WITH REALISTIC FIGURES OF FISH; FROM A HOUSE AT OLYNTHUS.



23. (RIGHT) PLANT MOTIVES IN HELLENIC ART OF THE FIFTH CENTURY B.C.: A DELICATE DESIGN WITH FLORAL CENTRE STAMPED ON A TERRA-COTTA PLATE FOUND AT OLYNTHUS.



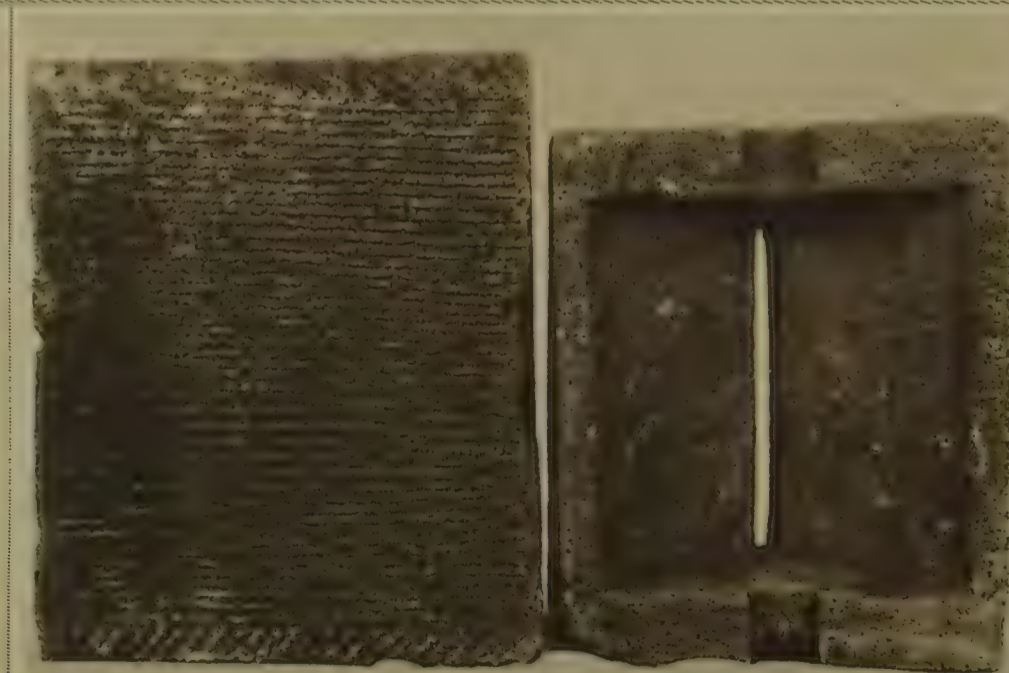
24. FOUND IN THE COURTYARD OF A HOUSE AT OLYNTHUS: A TERRA-COTTA PEDESTAL WITH A FLUTED STEM SURMOUNTED BY A BASIN.



25. WITH RINGED HANDLES, AS FOUND ALSO AT ELEUSIS: A RITUAL VESSEL (*kernos*) OF THE FIFTH OR EARLY FOURTH CENTURY B.C.



26. FOUND IN THE "HOUSE OF MANY COLOURS" (FIG. 15, PAGE 848): A FLUTED MARBLE PEDESTAL WITH BASIN, OF VERY GRACEFUL DESIGN.



27. HOW THE OLYNTHIANS GROUND CORN: MILLSTONES—THE SLOTTED ONE (RIGHT) MADE TO FIT OVER THE OTHER AND BE PUSHED TO AND FRO BY A WOODEN LEVER TO GRIND THE GRAIN POURED THROUGH THE SLOT.



28. LIGHTING METHODS AT OLYNTHUS IN THE EARLY FOURTH CENTURY B.C.: A LAMP WITH FOUR NOZZLES AND CENTRAL STEM (BROKEN) BY WHICH IT COULD BE SUSPENDED.

As will be gathered from Professor Robinson's article on page 846, recording the most recent results of his excavations at Olynthus, the site has not only revealed the general lay-out of a Greek city, but has been prolific in producing examples of Greek art and craftsmanship in the classical period—the fifth and fourth centuries B.C. Many of them have been illustrated in our pages in connection with his previous contributions on the subject, and the most interesting of the latest discoveries are shown above, as well as on page 847. Among the objects collected from the ruins of houses and other buildings were nearly 600 vases,

including ritual vessels (*kernoi*), with rings attached to looped handles, of a type found also at Eleusis and possibly used in the Eleusinian Mysteries. There were also numerous plates and dishes decorated with designs drawn from animal and plant life, utensils such as grinding-stones and lamps (of which 57 different specimens were found), and nearly 100 architectural pieces, among them pedestals with basins of marble or terra-cotta. All these discoveries emphasise once more the grace and beauty of Greek decorative design, and help us to visualise domestic and religious life at Olynthus some 2400 years ago.



I passed by your window and glanced at the blind;
It left not a shadow of doubt in my mind.
I said to myself, and myself quite agreed:
“My Goodness, a Guinness! that’s just what I need.”

*This is only a shadow of the original
but—*

there’s nothing like a

Guinness



A PAGE FOR COLLECTORS. THREE HANGING WARDROBES.

By FRANK DAVIS.

"presse" and sometimes "pressour," would be of oak, and a few have survived from the sixteenth century. In general, though, these big cupboards contain drawers and shelves rather than a space fitted with pegs. (Pegs, by the way, like the handles of

I have seen (and many good judges assure me there is no finer) is the beautifully proportioned piece illustrated in Fig. 1. This must date from about 1710: the veneer has a lovely figure and the colour is perfect. It is in Treasurer's House, York, presented to the National Trust in 1930 by Mr. Frank Green. The country-made oak wardrobe, with the two stars inlaid in the panels (Fig. 2) must date from about the same time—perhaps a little earlier—and is a good example of the less sophisticated workmanship turned out by local carpenters. It inevitably seems a trifle clumsy by the side of the exquisitely proportioned and highly finished York wardrobe. One thinks naturally of walnut replacing oak, and mahogany walnut, at fairly definite periods—and so it did in fashionable circles. But all the time old customs died hard in country places, and there was plenty of oak used for simple farmhouse furniture right through the eighteenth century (for example, the multitude of well-designed, solid Welsh dressers).

Earlier walnut wardrobes are equally rare, and London at the moment has an opportunity of seeing one (Fig. 3) in the current exhibition at Messrs. Mallett's of Mr. W. R. Hearst's early furniture. A very wide and very elaborate marquetry piece was made for King James II. when Duke of York and used to be at the Admiralty: it is now, I am informed, in America. Another, not so elaborate, but of about the same vintage, with the marquetry imitating pillars at each side, belongs to M. Harris and Sons. Mr. Hearst's example is, compared to these two, comparatively simple and, like them, shows strong Dutch influence in the pattern of the marquetry and the arrangement of the panels. Probably most readers of this page will recognise here the family resemblance between this and the numerous long-case clocks of about the same time: by 1690 or thereabouts, not floral marquetry arranged in panels, but an arabesque pattern (commonly known as "seaweed" marquetry) covering the whole surface of the clock-case or cabinet. This in itself is a rough-and-ready, but pretty accurate, means of fixing the date. The three examples illustrated do, I think, provide a fair indication of how cabinet-makers treated a problem which was not often put to them.



1. A QUEEN ANNE FIGURED WALNUT HANGING WARDROBE IN THE TREASURER'S HOUSE, YORK: A BEAUTIFULLY PROPORTIONED AND RARE PIECE DATING FROM ABOUT 1710.

the drawers, are, as a rule, of yew.) One can perhaps say this without over-dogmatism: the popularity of the hanging wardrobe or cupboard depended to a certain extent upon the fashions in clothes of the period. The heavy, padded things of the beginning of the seventeenth century must surely have been hung; the lighter materials of the beginning of the eighteenth century could have been laid flat and folded. Certainly the great wardrobe which was an inevitable article of furniture in the Victorian bedroom did not come into favour until the second half of the eighteenth century; it was then that its typical shape—centre part drawers, with a slightly recessed hanging cupboard at each end—took on its familiar form. Incidentally, it is curious to note how slow people were to invent so practical a bedroom fitting as a cheval glass. Mirrors, though expensive, were comparatively common in the time of Charles II.—it was a hundred years at least before anyone thought of a long, upright movable glass, though the little movable dressing-table mirror was in every other room before Queen Anne died.

The rarity of walnut wardrobes in the early years of the eighteenth century—and they are very rare indeed—seems to be due in part to the habit of arranging a cupboard in the painted deal panelling which normally covered the walls of many of the larger houses built at this time. Our contemporaries who build houses and flats to-day and insist upon similar fittings in every bedroom (though not, of course, in non-existent panelling) are not so inventive as they imagine—they have merely developed to modern standards a simple practice of more than two centuries ago: our ancestors were by no means always unpractical. The finest Queen Anne hanging wardrobe



2. A GOOD EXAMPLE OF THE LESS SOPHISTICATED WORKMANSHIP TURNED OUT BY LOCAL CARPENTERS IN THE EARLY EIGHTEENTH CENTURY: A COUNTRY-MADE OAK WARDROBE WITH TWO STARS INLAID IN THE PANELS.

(Reproduced by Courtesy of Messrs. M. Harris and Sons, 44, New Oxford Street, W.C.1.)



3. A RARE WALNUT HANGING WARDROBE OF ABOUT 1680: A PIECE FROM THE HEARST COLLECTION WHICH SHOWS STRONG DUTCH INFLUENCE IN THE PATTERN OF THE MARQUETRY AND THE ARRANGEMENT OF THE PANELS.

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THE CHARM OF MUSIC.

SIBELIUS AND BIZET.

By FRANCIS TOYE.



MME. GALLI-MARIÉ.
Created the title rôle in "Carmen" when the opera was first produced at the Opéra Comique, Paris, on March 3, 1875.

TWO composers, Jean Sibelius and Georges Bizet, are especially in the limelight just now, the former because a festival series of six concerts is in process of being devoted to his works, and the second because this happens to be the centenary year of his birth. No two composers could well be more dissimilar—but festivals and centenaries make strange bed-fellows.

Whether Sibelius is as great a composer as his more fanatical admirers claim, I do not know. In all probability he is not, because,

tone poems, such as "Tapiola." But even now, in the Anglo-Saxon countries, where he has been so enthusiastically acclaimed, the great bulk of his large output is unknown; and it is this ignorance which the present festival proposes to rectify. I read in the programmes the names of at least a dozen compositions of which I have never heard: three tone poems, three suites, a string quartet, a funeral march, incidental music, and so on. Which, when you come to think of it, is an odd phenomenon in the case of a man with a reputation so long established.

But then, everything about Sibelius is a little out of the ordinary. He is, perhaps, the most isolated figure in modern music. He belongs to no school; he is neither advanced nor reactionary; not exactly an iconoclast nor yet a traditionalist. For many years he was regarded as the very quintessence of nationalism. He himself was imagined as a kind of super-peasant, half-buried in the frozen marshes of Finland, a Finn of the Finns, pre-occupied mainly with folk-song, writing weird, turbulent music in the intervals between battling with wolves or reindeer, or whatever may have been the pastimes, real or imaginary, of his compatriots.

It is only recently, thanks in the main to his enthusiastic biographer, Mr. Cecil Gray, that this fantastic and wholly imaginary picture of Sibelius and his surroundings has been effaced. We now know him as he is, a scholar and a travelled gentleman; the native of a country whose culture, so far from being lower, is, if anything, higher than our own, whose folk-music, possibly owing to the strong admixture of Swedish in the race, is not remarkably individual. Now that we recognise Sibelius as one who has a love for classical literature, who is interested primarily in fine music in general, and Beethoven in particular; who, in the domain of opera, much prefers Rossini, Bellini, and, above all, Verdi to Wagner, we can begin to approach his music with greater understanding. There is no question here of a kind of Finnish Moussorgsky, or even a Glinka, more or less uncouth, characterised by all the advantages and disadvantages attendant on a circumscribed environment. On the contrary, we have a highly cultivated European, fully conscious of all the movements of his time, in many ways most remarkable for his technical procedure. To me, Sibelius is an exceptionally sympathetic figure, not only because of his Italianate tastes, but because he has never been too proud to write music of every kind and for every occasion—which is what a good composer should do.

The actual centenary of Bizet's birth fell on the Tuesday of last week, and it is quite right that the date should be honoured. Nevertheless, to tell the truth, Bizet has no need of a centenary. The work by which he is known to the whole world, the

low-brow popularity among every class and in every country, without sacrificing the respect and the admiration—as often as not, even the enthusiasm—of the high-brows. And all this endures.

Nor is there any need of a centenary to recommend other works by Bizet, such as "L'Arlésienne" suite, "Jeux d'Enfants," and the "Patrie" overture. They remain at least as well known as the works of his



GEORGES BIZET (1838-1875).
Composer of "Carmen." The centenary of his birth was celebrated on October 25. A performance of the opera was given at Sadler's Wells.

on the artistic stock exchange, it is always wiser and certainly safer to be a bear than a bull. A moment's consideration of the immense amount of optimistic prophecy and praise lavished on writers, painters, and musicians now wholly forgotten suffices to prove that much. Possibly we shall have some better idea of the definitive judgment to be passed on Sibelius in, say, ten years after the present festival. For festivals—in other words, a succession of programmes devoted to the works of one man—are dangerous honours for a composer. If he be a small and merely fashionable composer, they sometimes kill him outright. They always tend to maim him for a while in the estimation of the public, which, having wallowed in his music for a week or two, experiences a natural revulsion, and seems henceforward to want to hear it less than ever before. Even Beethoven himself did not pass through his recent centenary ordeal entirely unscathed. Gradually, however, if a composer possesses outstanding merit, he comes, so to say, creeping back into the normal repertory. If, and when, this happens in the case of Sibelius, as I hope and think it will, we shall then be noticeably nearer the possibility of an objective judgment with regard to him.

In the meantime, the present Sibelius festival possesses one important recommendation by no means always attendant on centenaries: it is specialising in introducing the public to unknown works by the composer it sets out to honour. The position of Sibelius in this respect has always been peculiar. For years he was known outside his own country only by "Valse Triste," and two of his symphonic poems, "Finlandia" and "En Saga." These last, indeed (it is unnecessary again to mention "Valse Triste"), achieved such popularity that they figure, as I can testify from personal experience, in the repertory for military bands in countries so divergent in taste as France, Germany, and Italy. For some reason I cannot pretend to understand, knowledge of his music seems there to have come to a full-stop so far as those three countries are concerned. It has been left for England and the United States to "discover" the symphonies, and one or two other



RAFAEL KUBELIK.
Son of the famous violinist. Is conducting the Prague Philharmonic Orchestra during its present tour in England (November 2-20). The Orchestra will give two London concerts at the Queen's Hall, on November 10 and 15.



GRACE MOORE.
Arranged to give a recital at the Albert Hall on November 1 in aid of Queen Mary's Hospital for the East End.

opera "Carmen," is as much alive to-day as ever it was. Indeed, it occupies an unique position, in that it is almost the only opera which has achieved unbounded



MARIAN ANDERSON.
Well-known contralto. Arranged to give a recital at the Queen's Hall on November 4. The programme included songs by Handel, Schubert and Ravel, and a group of Negro Spirituals.

famous contemporaries; they do not seem so only because they are not so well known as "Carmen," which may be defined, perhaps, as the best-known music ever written. I do think, however, that some enterprising operatic management or other might have ventured on a production of "La Jolie Fille de Perth," "Les Pêcheurs de Perles," or even "Djamileh." There is charming music in all of these, and they really are not well known even to musicians. I should have thought that the first, at any rate, lay well within the province of Sadler's Wells.

Bizet's life is of no interest whatever. It was very short, for he died before he was forty, but few men have had a greater influence on music. Everybody knows how Nietzsche in his attacks on Wagner and the Wagnerian æsthetic, proclaimed the superiority of "Carmen" and the necessity to "Mediterraneanise music." Attempts have been made to belittle Nietzsche's judgment in this matter, to ascribe it to neurosis and personal jealousy. Still, the fact remains that, in the recent reaction against Wagner, philosophical enthusiasm for the clarity, the directness, the warmth of music such as "Carmen" and "L'Arlésienne" has notably increased. It is recognised that these attributes, though they may not be everything in music, must always remain important factors if music is to continue in good health. Bizet was not the only exponent of them, but he was one of the most characteristic, and one of the most successful. The world must, therefore, remain eternally in his debt.

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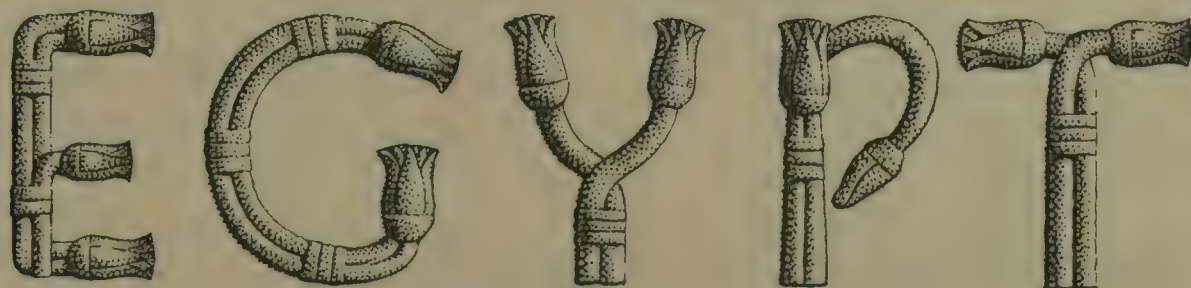


— JOHN HULL GRUNDY —

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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

MARRAKESH—A MOROCCAN MARVEL.

IN these days it is certainly a marvel to find a city with a superb situation and outstanding climatic advantages which has retained a great deal of its native character and charm whilst offering the visitor first-class facilities



SITUATED IN MAGNIFICENT SURROUNDINGS: A VILLA IN THE EUROPEAN QUARTER OF MARRAKESH, THE CAPITAL OF SOUTHERN MOROCCO.

Photograph by French Railways-National Tourist Office.

for sport and amusement and hotel accommodation of the best; but such is Marrakesh, the largest town in Morocco, and the capital of Southern Morocco, lying at the foot of the snow-covered mountains of the Grand

Atlas, which has become one of the leading winter resorts of Northern Africa.

Possessing great historic interest, for it was founded in 1062, by Youssef-ben-Tachfin, founder of the great Almoravid dynasty, Marrakesh is a walled city, with ramparts pierced by monumental gateways, and from it, in 1147, Abd-el-Moumen, first sovereign of the dynasty of the Almohades, which supplanted that of the Almoravides, set out to conquer all Northern Africa. During 1184-1198, the Sultan Yakout-el-Mansour, who erected the famous Giralda at Seville, and the Hassan Tower at Rabat, also built the tower and mosque of Koutoubia in Marrakesh, which are, with the former mentioned, the most famous monuments of the Almohad period and the best built of the Maghreb. The Merinide Sultans preferred Fez for their capital, but the Saadi Sharifs made it the chief Moroccan capital once more, and the Alaouite Sharifs of the present dynasty stay there now from time to time. Two-storeyed houses, built of a concrete mixture of red earth and stone, are the general feature of Marrakesh, with many open spaces of wide extent. Most beautiful of the gates is the Kasbah, Bab-Aguenaou; there are three handsome monumental fountains—El-Mouasine, Sidi-el-Hasan, and Sekkaia Echrobou-Chouf; the tombs of the Saadian Sultans have walls covered with rare woods and coloured mosaics, columns of polished marble, lovely arabesques, and triangular pillars inscribed with texts from the Koran; the fine Dar el Maghzan Palace dates back to the period of the Almohades; there are the ruins of the sixteenth-century Palace of El Bedi; and the Palace of the Babia, built at the end of last century, is used by the Resident General at the present day.

The greatest charm of Marrakesh, however, lies in its gardens—the Menara, with its wonderful olive-trees, and a pavilion, the green-tiled roof of which is reflected in the waters of a near-by lake; the Aguedal, where there are regular groups of olive- and orange-trees, and where stands the Palace of Dar el Beida, with vast courtyards and patios, once the summer residence of the Sultans; and the Mamounia. There are, too, groves of palms containing, it is said, upwards of 200,000 trees, where one can take very pleasant walks. Fascinating scenes of native life are to be witnessed in the great square known as the Djemaâ-el-Fna, where, in the morning, a market is held, to which the people flock from the mountains and the plains, and which becomes, in the afternoon, a sort of amusement park on a large scale, when jugglers exhibit their skill, Cheuk dancers and musicians

give performances, snake charmers and fire-eaters attract eager audiences, and it is not difficult to visualise scenes of a bygone age in Baghdad, when its Caliph was the great Harun al-Rashid.

Near this square are the *suks*, or bazaars, situated in a labyrinth of narrow streets, with rush mats stretched overhead to ward off the rays of the sun, and here all manner of goods of native, and some of foreign, origin are for sale. The European part of the city, which dates from 1913, is one of wide avenues, bordered with trees, substantial buildings and fine hotels. It has telephone and electric light systems, banks, and post and telegraph offices, and is the southern terminus of the Moroccan railways. Amusements include a theatre, cinemas, provision for concerts, and dancing, and on the sports side there is a race-course and a golf-course, and several tennis courts. As a centre for excursions, Marrakesh is very well placed. Two motor roads traverse the High Atlas at heights of over 6000 ft.; you can go in a day, through the Tichka Pass, to Ouarzazat, where there is a Kasbah of feudal times, flanked with bastions and surrounded with high walls; twenty miles distant, at Tahanaout, at the mouth of the Reraia Gorge, there is a Cheuk village, curiously built on the steep mountain slope; there are the Ouzoud Waterfalls, in the gorges of the Oued el-Habid; and the Almohad ruins at Tinmel. Finally, you can get to Marrakesh either from Algiers, Tangier, or Casablanca.



SHOWING WOMEN SHIELDING THEIR FACES FROM THE CAMERA IN THE VEGETABLE MARKET:—A STREET SCENE IN THE NATIVE QUARTER OF MARRAKESH. (Photograph by Lieut.-Colonel Bernard.)

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THE PLAYHOUSES.

"A PARTY FOR CHRISTMAS," AT THE HAYMARKET.

HERE is a Christmas party that most of us have enjoyed, or endured, according to temperament. Mr. N. C. Hunter has written another "family" play which is so true to life that one feels he might have conceived it with the aid of a dictaphone hidden under the sofa. It is always amusing, and in one or two scenes gloriously funny, but one wishes that the modern dramatist would bother his head with a plot. These domestic comedies somehow suggest a visit to the Waxworks: exciting enough for the first few minutes. Here, we think, during our visit to the Chamber of Horrors, are the replicas of real people; people who have sinned, or been sinned against. But, after an awe-stricken pause, we find that nothing happens. The knife, or it may be hatchet, is poised, but it never descends. After a disappointed contemplation, we turn away seeking a gorier tableau. The trouble is that, at the theatre, one can't turn away when one feels one has had enough of Mr. Stephen Firkbank and his family. However, if there is rather too much atmosphere in this comedy, and hardly a hint of "plot and passion," it is sufficiently entertaining. Father and mother are vaguely drawn, but the three children are admirably painted. They are all undergoing the pangs of calf love. One moment they are floating in a heaven of happiness; the next, wallowing in the mire of despair. One brother watches his young lady fix his brother's tie. Immediately he is racked with jealousy. Murder is the mildest thing he thinks of. This makes rich comedy for the complacent and tolerant middle-aged. All the young people, one is happy to see, are newcomers to the West End stage. One is even happier to acknowledge that they all make a very successful debut. Miss Jenny Laird is, perhaps, the pick of the three. Mr. Milton Rosmer is immensely amusing as Uncle Fred. In real life Uncle Fred would be the deadliest of bores. Mr. Rosmer suggests this, while keeping the house rocking with laughter.

"THEY FLY BY TWILIGHT," AT THE ALDWYCH.

The first act of this play is curiously like a short story by Mr. H. G. Wells, "The Purple Pileus." Here we have the same little suburban grocer, living more or less unhappily over his shop. His ideal of an early-closing day is to sit in front of the fire with

his shoes off, working out a cross-word puzzle that flatters his intelligence by literary allusions. He has a loud and vulgar wife, with a taste for rich colours, bottled stout, and noisy friends. Strangely enough, as played by Miss Olive Sloane, one rather likes this wife. She has crude tastes, it is true, but one feels that she is sincere. And, anyhow, one reflects, if George Martin didn't like that type of woman, why need he have married her? One does not, in fact, quite believe in George Martin, even though he is played by Mr. Richard Bird. That he should fall in love with a shy young person is, theatrically speaking, natural enough. But that he would decide to strangle his wife at a moment's notice does not seem very probable. However, there is one thrilling moment. That is when, after the crime, Martin gives a stealthy look round his dining-room, removes his coat, and steals off to the scullery where the body lies. The terrible implication of a ghastly dismemberment is magnificently conveyed. This play is sufficiently good to make one regret the early death of its author. It is a pleasure to record that his friend, for whom he wrote this play and for whom he gave his life, gives a clever performance as an amateur tap-dancer.

BOOKS OF THE DAY.—(Continued from page 836.)

that neither race should dominate the other. To this cardinal fact in British history German eyes had been closed by the self-centred teaching of recent years, and the shock of the awakening was in proportion to the depth of the self-deception."

Dipping here and there into this absorbing book, I have been impressed anew by the skill with which so varied and complex a succession of events has been marshalled and presented in a coherent story. Up to the Falklands battle, the Navy was largely occupied in the pursuit of commerce-raiders (such as the "Emden," "Karlsruhe," and "Königsberg") up and down the Seven Seas, and a glance through the excellent coloured maps makes one realise how vast was the range of operations. And now the mention of maps brings me to a new example of cartography, which deals more with the present and future than with the past, and is planned on highly original lines—namely, "THE ATLAS OF TO-DAY AND TO-MORROW." By Alexander Radó, F.R.G.S. With 93 pages of text and 209 Maps executed by M. Rajchman (Gollancz; 10s. 6d.).

Here, translated into terms of geography, the reader can trace and visualise every aspect of our modern world—racial, political, religious, economic, commercial, financial,

industrial, and so on. The maps are not coloured, but clearly drawn in black and white, with elucidating signs and keys; and each is faced by explanatory text or tabular information. The five parts into which the work is classified represent respectively: (1) The Struggle for the Division of the World; (2) Great Powers and Colonial Empires; (3) The Struggle for World Markets; (4) The Struggle for the Control of Communications (by land, sea and air); (5) State, Nationality, Religion and Race; and (6) State and Society. All the national and international questions discussed to-day can be seen from the viewpoint of locality—such as the chief sources of petroleum, iron, coal, and other raw materials; the colonial possessions of the various Powers; the racial divisions (for example) of Czechoslovakia; and, in Part 6, those regions in which different ideologies and forms of government prevail. Even the sources and distribution of "guns or butter" can be visualised cartographically, for butter has a section to itself, while guns, of course, come under that relating to armaments. The only criticism of the work I have to make is that, as some of the maps are on a very small scale, the lettering and key-signs become a little difficult to decipher without a magnifying-glass.

Reverting in conclusion to the subject of education, with which I began, I commend to teachers and parents an interesting book called "THE ASSISTANT MASTER SPEAKS" (Kegan Paul; 7s. 6d.), belonging to the same series as "The Head Master Speaks" and "The Head Mistress Speaks." It is a collection of essays by twelve contributors, who are Assistant or House Masters at various public and secondary schools, including Eton, Oundle, and Stonyhurst. Among them they offer stimulating comment on many different phases of school life and teaching. There is no special essay restricted to modern languages, though incidental references thereto occur, and one contributor suggests that they could be made easier for British pupils by a certain amount of instruction in the history of English language and grammar, showing its earlier relationship to other tongues.

Another contributor has some noteworthy remarks on the best way of arousing the interest of a class in current politics and international affairs: "No doubt," he writes, "there is a real difficulty in talking about contemporary or recent history without being accused of spreading propaganda, but the difficulties in the way of actual fairness are not insuperable. The rights and wrongs of the Treaty of Versailles, or the rise of Mussolini, or the annexation of Austria, depend in the last analysis on facts, and it should be possible to ascertain those facts and present them without essential distortion. Views are less important for the schoolmaster than the facts, and we should try to foster regard for facts and suspicion of feeling which begets prejudice." Perhaps the best way of teaching youth to understand other nations would be to organise a frequent interchange of visits between representative parties from British and foreign schools.

C. E. B.

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Of Interest to Women.



The Need for Colour.

Passing events ever have their influence on fashion, and one effect of the "crisis" is that women are seeking touches of colour to brighten their winter outfits. Sometimes it takes the form of costume jewellery; never have gayer colours been present in these accessories. All the shades seen in the nasturtium are present, also sapphire, emerald, and ruby tints.

The Vogue for Flowers.

Flowers are helpful in introducing the much-to-be-desired colour note. A bunch of shaded anemones is always delightful, as assembled in their petals are to-day's fashionable shades. Necklines may also be "roped in" with black velvet bands which lie flat on dresses lightened with flowers of iridescent sequins. Others with upstanding collar effects are threaded with tinsel.



Dinner Dresses.

Many of the dresses designed for dinner carry on the tradition of the blouse and skirt of 1900. The skirts are slim while the casaquin or blouse is decorative, with rather square shoulders. Chinese, Persian, lamé and other embroideries are used for the fashioning of them. Again, blouses accompanied by abbreviated mess jackets are looked on with favour. More often than not they are made of multi-coloured gauged chiffon, or else of velvet.

Chiffon and Crêpe.

It is at Harrods, Knightsbridge, that the blouses pictured on this page may be seen. Multi-coloured striped chiffon makes the affair at the top of the page on the left; as will be seen, it has short sleeves and a hip yoke forming a sash. Next to it is a coatee carried out in snow white crêpe, for 59s. 6d.



Lamé and Velvet.

It is velvet that makes the blouse on the extreme right of this page, with its sliding fastener on the shoulder, while beneath the yoke there are concealed pockets; of it one can become the possessor for 25s. 9d. Striped lamé has been used for the blouse on the left, in simply glorious colours.



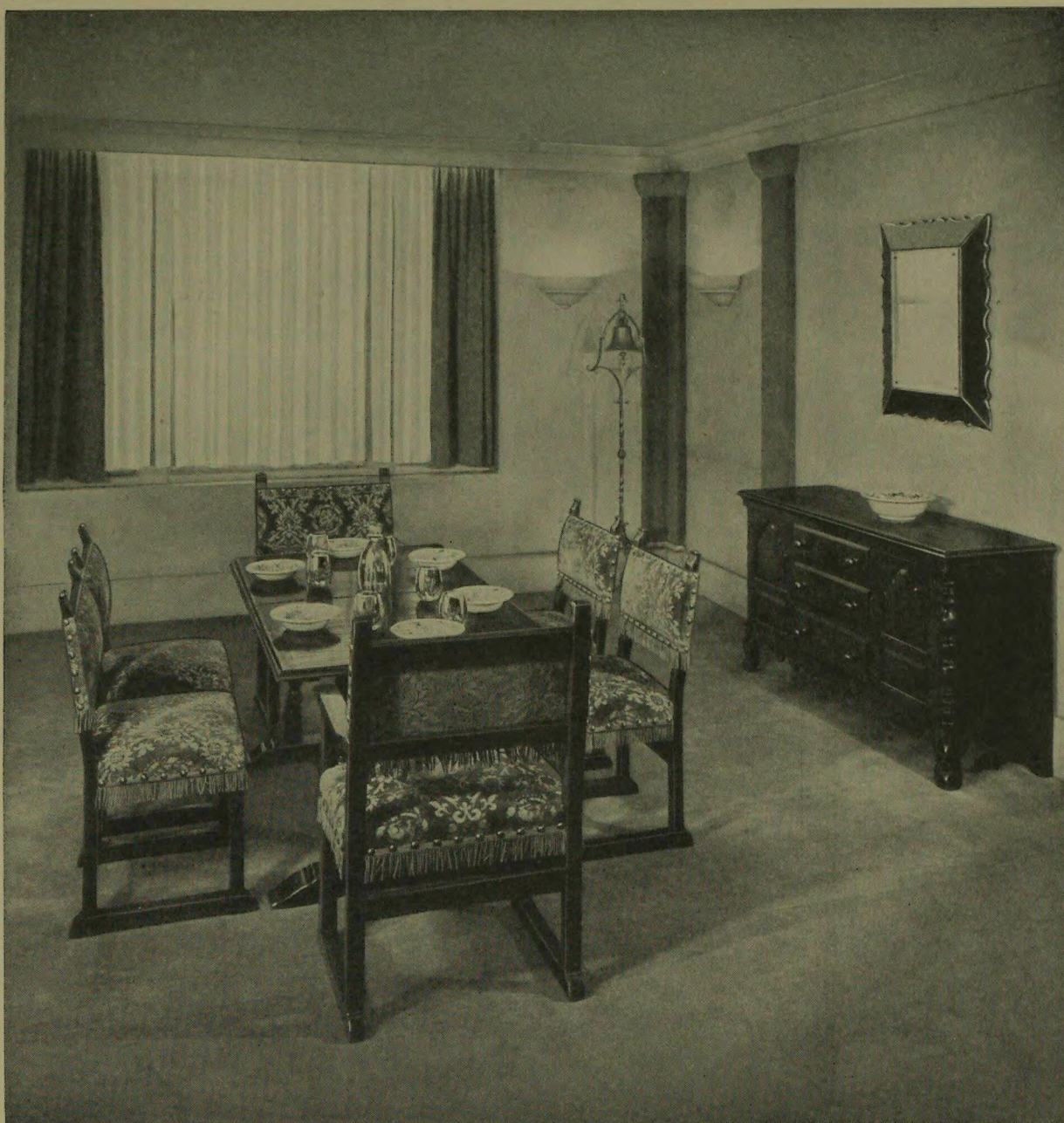
Fitted and Flared.

Fitted and flared are many of the winter tailored suits, and more often than not the coats are longer, although it must frankly be admitted that the short ones are by no means suffering an eclipse. Generally, the skirts are straight and slim; a limited number are endowed with a flare. Capes have their rôles to play and are regarded with favour by travellers. It is to the credit of Harrods, Knightsbridge, that the suits pictured must be given. The model at the top of the page on the right is of checked Harris tweed and is pleasantly priced at 5½ guineas.

The Striped Coat.

The vogue for contrasting coats still continues. Many have been assembled in the coat and skirt department at Harrods. The suit on the left is carried out in English suiting, the coat striped and the skirt plain; it is perfectly tailored and flattering to well-nigh every figure. On the right may be seen a model of a totally different character, carried out in smooth face-cloth, and although the epaulettes are made of coney, the price is only 9½ guineas.





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A GREEK CITY WIPED OUT IN A DAY.

(Continued from page 846.)

a square hearth in the middle. The walls of the andron (Fig. 17) had a base of yellow, divided by vertical bands, and above that a surbase or raised dado-band of blue with moulded edges (about 6 in. wide) and a painted palmette floral motive. Above this projection the walls were red. Scholars are wrong in thinking that the transition from the incised to the relief styles of wall-painting occurred about the middle of the third century B.C. It began at Olynthus at least a century earlier. Another especially important feature of this house of the first half of the fourth century B.C. is the unit (so frequent at Olynthus) consisting of a room with hearth, a bathroom, and a flue or kitchen (Fig. 15). We have a doorway from the court into this room; and abundant traces found of cooking—ashes, bones, shells, and so on in a long pit—show that the flue was also a kitchen. Previously no traces of painted plaster were found in the flues or kitchens, but this year we found red plaster in the kitchen or flue in the House of the Bronzes. We have also found a complete elliptical roof tile with raised lip and opening, and parts of others in different houses. This must be such an open chimney tile as a thin man could climb through, as Philocleon in Aristophanes' "Wasps" (139-148) attempted to do. In the corridor or *pastas* (Fig. 15) above a white base (about 10 in. high) the red plaster is preserved to a height of 5½ ft. above the floor level of the west end, the greatest height of preservation so far found at Olynthus. In this same house two painted marble altars (one with a unique blue bird, the bee-eater), called in ancient Greek "merops" or in modern Greek "melissophagos," were found, so that we have named this house the "House of Many Colours," especially as many pieces of coloured stucco (white, blue, yellow, red, and orange) were also found. Slingstones with the name of Philip, and the terra-cottas, vases, coins, and traces of burning, date the house before 348 B.C.

The Villa of the Bronzes (Fig. 14), to the south of the Villa of Good Fortune, is so named from the discovery of the bronze top of a brazier and from the perfectly preserved broad rim of a shield (with an inner diameter of 2 ft. 5 in.) decorated with dots and a guilloche pattern (Figs. 19 and 20). Inside was a piece of charred wood following the curve of the band, and five small bronze rings, one with a hook and bronze nails, showing that the interior of the shield was of crossing pieces of wood, probably covered with hide. Similar patterns have been found on shields recently discovered at Olympia, in the Agora at Athens, at Noicattaro, near Tarentum in Italy, and one from an arsenal at Pergamon, which had bronze over wood with papyrus filling. The house is well preserved, with about eleven rooms, including one with a

pebble mosaic (Fig. 18) representing a cross within a circle and additions to make it resemble in some ways a fish. The south and west walls have large blocks of rusticated masonry and drafted edges on a good foundation.

There is not space to describe the other houses, which also have new and interesting features, or the inscriptions or coins. The finds in the houses consisted of terra-cotta masks (several of the archaic female type) (Figs. 7 and 11), fifth-century seated figures of all types, including a mother nursing her child (Fig. 4), figurines of the best Greek style, moulds of a flute-playing Silenus and others, comic Sileni (Fig. 9) and actors (Fig. 12), some 178 in all. There were found 598 vases, including religious vases (*kernoi*) (Fig. 25), with rings such as occur at Eleusis, a *scyphus* with a seated Triptolemus and other Eleusinian divinities with torches, *cista*, and sceptres, fish-plates (Fig. 22), and six large craters of the fourth century with Dionysiac and banquet scenes. There were many plain vases of many shapes and many stamped plates (Fig. 23). One unique *anochoe* (Fig. 10) is painted at the back, but on the front has in relief a boy who takes refuge with a lady and another lady in good fifth-century pose at the right, possibly Orestes running from the Furies to his sister Electra, or Astyanax, Hector's son, taking refuge with his mother Andromache, while Polyxena, his grandmother, stands near by. A vase (*guttus*) of the fourth century B.C. (Fig. 5) has a relief of a reclining lady patting her horse's head. Many plastic vases were found in the form of a head of Dionysus or Pan or a drunken comic actor leaning on a comic herm, and especially (Fig. 6) in the form of a group of a boy with his arms around a girl's neck and a second boy at the right. All these show that such vases date long before Hellenistic times. Fifty-seven lamps of many types were found, some with loop-handle on a central stem, some with four spouts (Fig. 28), one with the upper part of a female figure holding the handles on top of the lamp, an interesting type to have before 348 B.C.

Some 335 bronzes were found, vase-handles, strigils, round bosses for doors, reinforcements for key-holes, keys, knives, swords, sieves, and so on, also 472 terra-cotta loom-weights, many with *graffiti* or beautiful designs, several gems (one with two heraldic stags), many silver and bronze rings with designs (245 miscellaneous objects). Our inventories catalogue 95 architectural pieces, including capitals, tiles, altars, terra-cotta and marble pedestals with basins above (Figs. 24 and 26). One marble pedestal (Fig. 26) has a painted palmette design as well as leaf and dart. There are many grain-mills (Fig. 27), bathtubs, latrine-vessels, and other household equipment. The only important piece of sculpture is a marble statuette of Asclepius (Fig. 8) found in a house in B VI. He holds a staff with serpent at his left and rests his right hand on his hip. He is nude above the waist, an excellent original

of the fourth century B.C. of a well-known type found also at Kilikis and Potidaea.

The aqueduct which supplied the public fountain was found to turn at Avenue A (Fig. 21) and we discovered it in shafts dug at intervals along Avenue A, finding even some of the ancient shafts. At street XI near the North Gate we dug down 19½ ft. before we struck the terra-cotta pipes (about 3 ft. long, cemented at the joints) laid in a tunnel about 4 ft. 7 in. in height (Fig. 16). Similar pipes were found in the hills below Polygyros and the water was evidently brought from a distance of eight to ten miles to the north. This is one of the best-preserved Greek aqueducts of the fifth and fourth centuries B.C.

At Meczyberna, the port of Olynthus, trenches were dug by Professor Mylonas, locating many walls; and one good small house of three rooms was completely cleared. Traces of houses were also found on the hill to the west of that previously excavated, showing that more than one hill was settled at Meczyberna, and that Meczyberna was inhabited even in Hellenistic times. Here took refuge many of those who escaped from Philip at the time of the destruction of Olynthus in 348 B.C. At Hagios Mamas, south of Olynthus, trial trenches were dug on the hill of St. George and also near the shrine of St. Demetrius. Byzantine walls and pottery were unearthed and one very fine pillar (Fig. 2) decorated with reliefs, representing in panels a lion or panther, a bull, an elephant, a griffin, a Pegasus, and a centaur.

LEONARDO DA VINCI'S NOTEBOOKS.—(Contd. from page 828.)

But one wonders, as one reads this, whether he believed all these things about animals or was merely putting down, in cryptic form in a dangerous age, truths about human nature, just as Machiavelli, an idealist, bitterly reduced to theory the practice of princes with the unspoken comment: "There you are; this is what happens at present; you can take it or leave it; if the race is incurable don't blame me; I have only looked the facts in the face." The section ends, deliberately or not, with a *per ardua ad astra* note: "For constancy the phoenix serves as a type; for understanding by nature its renewal it is steadfast to endure the burning flames which consume it, and then it is reborn anew."

Perhaps, on the whole, Leonardo did not believe in the mediæval myths about beasts but was talking in parables: he took great trouble to conceal his notes and even wrote in "looking-glass language." To whom he meant to refer in that last entry I do not know: perhaps the Italian nation, about which Dante also dreamed.

But I write these lines just after landing in a 'plane from Czechoslovakia. Without entering into controversy, I may honestly say that those sentences express the mood of that sturdy, set, long-suffering people.



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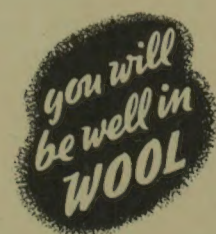
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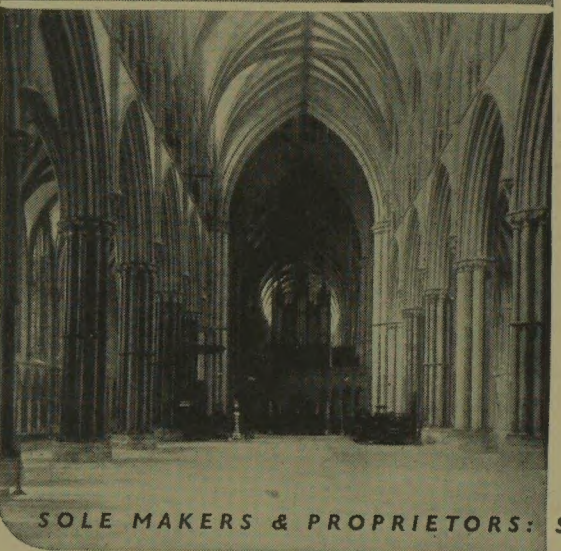
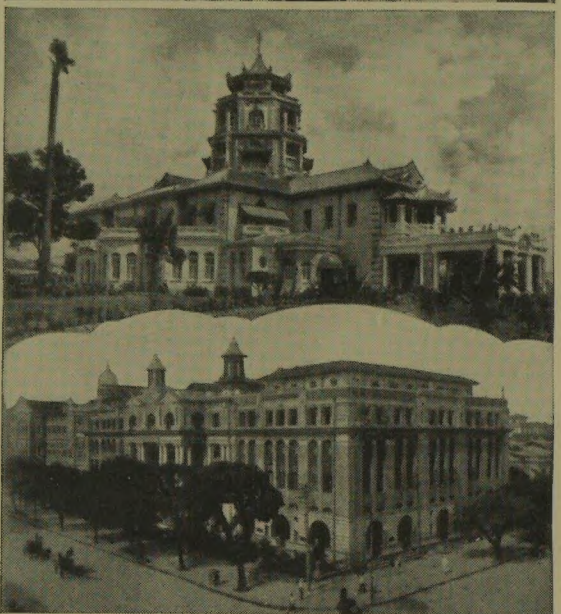
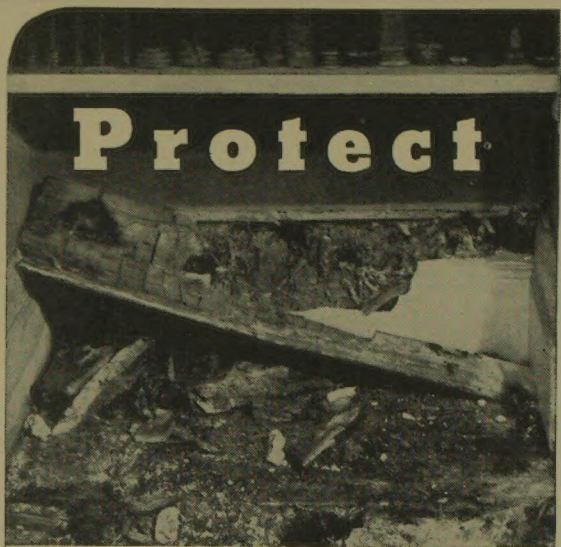
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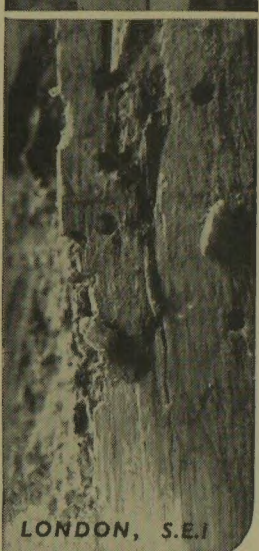
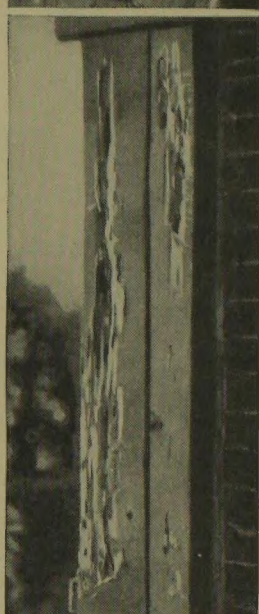
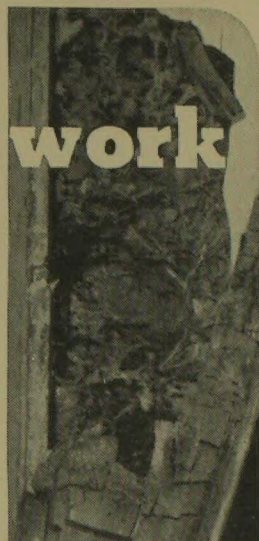


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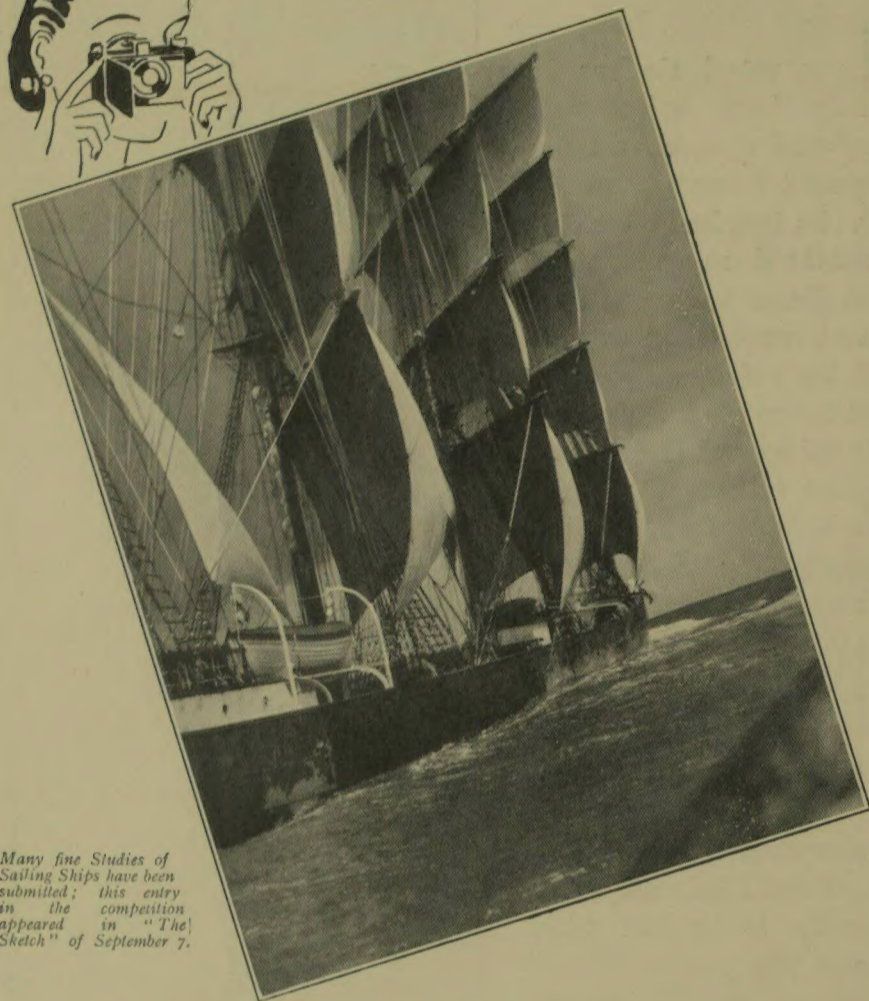
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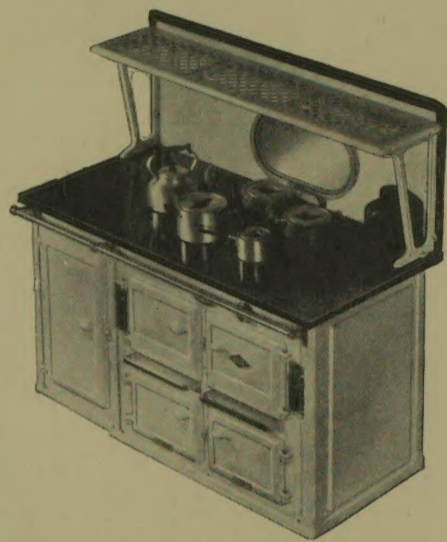
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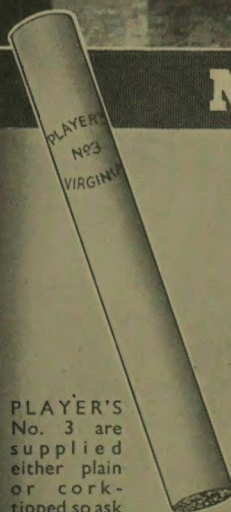
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